WAR MEMORIES

Yorktown, Antietam, Atlanta,
Fredericksburg, Petersburg, Chattanooga,
Gettysburg, Richmond, Nashville.

1861—The War for the Union—1865

Views made by Government Photographers during the Great War.

CATALOGUE OF ORIGINAL PHOTOGRAPHIC WAR VIEWS.

Taken by the U. S. Government Photographers, M. B. Brady and Alex. Gardner, during the great war of 1861, 1862, 1863, 1864 and 1865.

PHOTOGRAPHIC HISTORY.

This series of pictures are ORIGINAL PHOTOGRAPHS taken during the war of the Rebellion. It is more than a quarter of a century since the sun painted these real scenes of that great war, and the "negatives" have undergone chemical changes which makes it slow and difficult work to get "prints" from them. Of course no more "negatives" can be made, as the scenes represented by this series of war views have passed away forever. The great value of these pictures is apparent. Some "negatives" are entirely past printing from, and all of them are very slow printers.

Just how things looked "*at the front*," during the great war, is, with most of us, now, after the lapse of more than twenty-five years, only a fading memory, cherished, it is true, and often called up from among the dim pictures of the past, but after all, only the vision of a dream. Artists have painted, and sketched, and engraved, with more or less fidelity to fact and detail those "scenes of trial and danger," but all of their pictures are, in a greater or less degree, imaginary conceptions of the artist. Happily our Government authorized, during the war, skillful photographers to catch with their cameras the reflection, as in a mirror, of very many of those thrilling and interesting scenes.

These views vividly renew the memories of our war days. The camp, the march, the battlefields, the forts and trenches, the wounded, the prisoners, the dead, the hurriedly-made graves, and many other of those once familiar scenes are photographically portrayed and perpetuated. These are not sketches or imiginary scenes, but are the *original photographs* taken on the spot. None can be had anywhere except of us or our authorized agents. The supply is limited, and some numbers are already exhausted. Where a number is cancelled thus ✕ it denotes that the negative is gone, and no more views of that subject can be had at any price.

SIZE AND PRICE OF VIEWS.

The views named on pages 2, 3, 4, 5, 6, 7, 8 and 9 are mounted *double*, for the stereoscope; they are on handsome cards 4 x 7 inches in size. We cannot furnish the views above specified in any other style or size. The title of the view is printed underneath each view, plainly, so that the person who is looking at the view, through a stereoscope, will have the title of the scene in plain sight at the same time that he is looking at the view. Having a printed description of each view adds very much to the pleasure of studying the scene.

Price of the stereoscopic war views, 30 cents each; $3 per dozen.

The views named on pages 10, 11, 12 and 13 are mounted *singly* on handsome, red-bordered "mounts" 9 x 11 inches in size. Price, 75 cents each. We cannot furnish the views named on pages 10, 11, 12 and 13 in any other size or style.

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1877. General W. S. Hancock.

1879. General Nelson A. Miles.

297. The 150th Penn. Infantry, March, 1863. Regiment in Line, Company Front.

341. General Judson Killpatrick, September, 1863.

342. General Alfred Pleasonton, September, 1863.

382. Generals Franklin, Barry, Slocumb, Newton, and others, Yorktown. 1862.

1189. The Marshall House, Alexandria, Va.

Scene of the assassination of Colonel E. E. Ellsworth, Commander of the N. Y. Zouaves. He was shot and instantly killed by Jackson, the landlord, for pulling down a Rebel flag from the flagstaff on the roof. Colonel Ellsworth's death was immediately avenged by Sergeant Brownell of his Zouaves, who shot and bayonetted Jackson almost at the same moment that Jackson shot Colonel Ellsworth; their dead bodies fell within three feet of each other. This occurred on May 24, 1861.

2296. Slave Pen, Alexandria, Va.

Exterior view of the famous, or rather, the infamous slave pen. People of this generation can hardly make it seem possible that such an "institution" was ever tolerated under the stars and stripes, in this "land of the free." Read the inscription on that sign over the door: "Price, Birch & Co., Dealers in Slaves."

363. The Siege of Yorktown, Va.

In the Spring of 1862, the Army of the Potomac laid siege to Yorktown, Va. Many heavy batteries were planted. This is Battery No. 1, on the Union right. It consists of five 100-pound, and two 200-pound Parrott guns. It was the heaviest battery of artillery ever mounted in the world, up to that time. It threw 900 pounds of iron at one broadside. It was planted and manned by Company "B," First Connecticut Heavy Artillery.

375. The Siege of Yorktown, Va.

In the early Spring of 1862, the Army of the Potomac laid a very heavy siege to Yorktown, Va. Immense batteries of enormous guns and mortars were planted all along the line by the First Connecticut Heavy Artillery. This is a battery of 13-inch sea-coast mortars.

455. Confederate Fortifications, Yorktown, Va.

When the Rebels evacuated Yorktown, they destroyed as many of their cannon as possible. This shows the remains of a heavy gun which was purposely bursted by them. Fragments of the gun strew the ground, together with shell and grape shot. The soldiers seen in the fort are Union Zouaves.

1214. Encampment at Cumberland Landing, Va.

The camps of the Army of the Potomac covered thousands and thousands of acres. This is a picturesque view of a camp at Cumberland Landing, on the Pamunky River, Va., in May, 1862.

383. A Group of "Contrabands."

One of the common and characteristic scenes in the Union army during the war was a group of "contrabands," happy and thankful if permitted to remain under the protection of "Massa Linkum's Soldiers." Here the photographer shows us such a group.

468. Savage Station, Va., June 27, 1862.

This was the Headquarters Army of the Potomac, just at the opening of the seven days' fight. At this station vast amounts of rations, forage, ammunition and hospital stores were distributed for the use of the troops. This station fell into the hands of the enemy together with many of our sick and wounded soldiers during the seven days' battles.

435. Capt. J. C. Tidball and Officers, near Fair Oaks, June, 1862.

436. Gen. George Stoneman and Staff, near Fair Oaks, June, 1862.

61. "When Will the Army Move." Discussing the probabilities of an advance, March 28, 1864.

131. Headquarters Army of the Potomac, Brandy Station, Va., April, 1864.

216. Culpepper, Va., September, 1863.

491. A Field Hospital Scene.

During a battle "field hospitals" are established as near as possible to the line of battle. This view gives a glimpse of the field hospital at Savage Station, Va., during the battle of June 27, 1862. The wounded are brought in by the hundreds and laid on the ground. The surgeons are busy dressing their wounds.

471. Fair Oaks Station, Va.

Here is where the battle raged hottest in June, 1862. In the rear of the battery of howitzers which is seen in the foreground, can be seen the left of Sickle's brigade in line of battle. Near the twin houses, seen still further in the rear, the bodies of over 400 Union soldiers were buried after the battle.

2348. Professor Lowe in his Balloon.

During the Peninsula Campaign in 1862, the army balloon was a valuable aid in the signal service. This view shows Professor Lowe up in his balloon watching the battle of Fair Oaks. He can easily discern the movements of the enemy's troops, and give warning to our Generals how to head them off. The men at the ropes permit the balloon to rise to whatever elevation he desires and they then anchor it to a tree.

431. A Battery of "Flying Artillery."

"Flying Artillery," as it is sometimes called, is a battery of light artillery (usually 10-pounder rifle guns,) with all hands mounted. In ordinary light artillery the cannoneers either ride on the gun-carriage or go afoot. In "flying artillery" each cannoneer has a horse. This permits very rapid movements of the battery. "Flying artillery" usually serves with cavalry. This is Gibson's battery ("C," 3d U. S.) near Fair Oaks, June, 1862.

914. Unburied Dead on Battlefield.

(*Numbers* 914 *and* 916 *are entirely different scenes.*)

This photograph was made several months after the battle, on the field at Gaines' Mills, Va. At the time of the fight our troops were obliged to abandon the field and leave the dead unburied. The skulls and skeleton remains of some of our unknown heroes are here seen on the spot where they gave up their lives for our country. In the background can be seen the earthworks where, probably, was stationed the battery these soldiers were trying to capture when they were killed.

916. Unburied Dead on Battlefield.

This photograph was made several months after the battle, on the field at Gaines' Mills, Va. At the time of the fight our troops were obliged to abandon the field and leave the dead unburied. The skulls and skeleton remains of some of our unknown heroes are here seen on the spot where they gave up their lives for our country.

2351. Field Telegraph Station.

It was often necessary to establish a telegraph service between different points in our lines very hurriedly. This view shows one of the characteristic field telegraph stations. An old piece of canvas stretched over some rails forms the telegrapher's office, and a "hard-tack" box is his telegraph table; but from such a rude station messages were often sent which involved the lives of hundreds and thousands of soldiers.

750. Our Boys in the Trenches.

This view will remind every soldier of the old times. Who has not been in the trenches? The earthwork, the pieces of shelter tent and boughs of trees stretched over to break the rays of the burning sun, the boys in the trench watching and waiting; the outlook across the little valley to the enemy's lines. It is like living the past over again to study this view.

762. Destruction of a Railroad Bridge.

Both armies had a reckless habit of leaving the roads and bridges in a condition which *ought not to have been permitted by the selectmen* of the towns through which the army passed. This railroad bridge is so badly used up that there is no reasonable expectation that the trains can make schedule time for some days.

918. Collecting Remains of the Dead.

This is a ghastly view showing the process of collecting the remains of Union soldiers who were hastily buried at the time of the battle. This is a scene on the battlefield months after the battle, when the Government ordered the remains gathered for permanent burial. The grinning skulls, the boot still hanging on the fleshless bones, the old canteen on the skeleton, all testify to the hasty burial after the battle. Looking on this scene you can easily understand why, in all National Cemeteries, there are so great a number of graves marked "Unknown." These are the "unknown" heroes of the war, who "died that our Nation might live."

1084. Interior of Fort Sedgwick.

Fort Sedgwick on the Petersburg line was nicknamed by the troops "Fort Hell," because the Rebel shot and shell was rained into it so constantly and fiercely. This glimpse of the bomb-proof quarters of the garrison gives an idea of the unpleasantness of the fort as a place of residence during the early days of 1865. The boys, however, succeeded in extracting considerable comfort from life, even here. The rough chimney with the old pork barrel for a chimney pot, leads down underground to a little fire-place around which many a song was sung or story told, even while Death was holding his carnival just outside.

1062. The Union Line Before Petersburg.

From among a large number of views of the Petersburg lines, we select this as one which gives, perhaps, a better idea of our lines at Petersburg than any other view we have of them. First is seen the line of sharpened spikes or abbatis placed all along in front of the works to delay the enemy (in case of a charge) within short range of our guns. This moment of delay necessary to tear away this abbatis is deadly to the charging column. Then back of the abbatis the line of breastworks can be seen stretching away in the distance. Behind the breastworks is seen the rough made huts of the troops who defend the line.

831. The Thirteen-inch Mortar "Dictator."

This large sea-coast mortar is mounted on a special flat-car made very strong for this purpose. This mortar-car is on General Grant's Military Railroad, at Petersburg. The car is readily moved along the line and the mortar is fired whenever required; it is thus made very effective and annoying to the enemy, for it is something like the Irishman's flea, "when they put their hand on it, it aint there;" in other words, when they turn the fire of their batteries on the "Dictator," our boys hitch on to the car and run it along out of the line of fire and commence pegging away again. By the time the "Johnnies" find out where the "Dictator" is and get the range to smash it, "it aint there" again; the boys run it along to a new stand for business.

1171. Railroad Battery Before Petersburg.

This is another battery on General Grant's Military Railroad, operated the same as the mortar "Dictator" shown in view No. 831. The heavy cannon is mounted on a very strong, special-made car, protected with a roof of railroad iron. The car is readily moved along the line and the cannon is fired whenever required; it is thus made very effective and annoying to the enemy, for it is something like the Irishman's flea, "when they put their hand on it, it aint there;" in other words, when they turn the fire of their batteries on the Railroad Battery, our boys hitch on to the car and run it along out of the line of fire, and commence pegging away again. By the time the "Johnnies" find out where the Railroad Battery is, and get the range to smash it, "it aint there" again the boys run it along to a new stand for business.

259. General Meade's Headquarters at Gettysburg.

This little house was the Headquarters of the Union army during that terrible battle. On the third day of the battle this house was in direct range of the fearful artillery fire rained by the Rebels on the Union lines just previous to Pickett's great charge. The horses of General Meade's aides were hitched to the fence and trees near the house. Sixteen of these horses were killed during the artillery fire. Dead bodies of horses are seen in the road and field near the house and under the trees.

1047. Winter Quarters of the Engineer Corps.

The Engineer Corps were made up of skilled mechanics, bridge builders, etc., etc., and their winter quarters on the lines before Petersburg during the winter of 1864—1865, made by far the handsomest, most attractive camp in the Army of the Potomac. This is a view of Colonel Spaulding's quarters. Pine boughs have been interwoven into a handsome design for the front entrance. Over the entrance is the well-known Engineer Corps badge woven with the same material. Pieces of canvas are stretched over the ridge-pole, and this completes the Regimental Headquarters. Colonel Spaulding stands in the doorway.

1051. Bomb-proof Restaurant on the Petersburg Line.

Who but a "Yank" would think of starting a "store" or restaurant on the line of battle where shot and shell are constantly falling? This is a bomb-proof restaurant on the line at Petersburg. The *sign* over the door "Fruit & Oyster House," looks as though it might have been "captured" by the proprietors from some regular eating house.

6177. A Dead Confederate Soldier.

This view was taken in the trenches at Petersburg, April 2, 1865, just after the Rebels were driven out of their works. It shows a dead Confederate soldier just as he fell. He was hit in the head with a piece of shell. His head is partly shot away and his brains are scattered about in the mud. His blanket was carried in the old familiar way,—twisted together, tied at the ends, and slung across his shoulder.

345. Church of the Engineer Corps Before Petersburg.

The Engineer Corps were made up of skilled mechanics, bridge builders, etc., etc., and their winter quarters on the lines before Petersburg during the winter of 1864—1865, made by far the handsomest, most attractive camp in the Army of the Potomac. This is a view of the beautiful little church built by them at their camp. The church and steeple are made of rough pine logs and branches, with the bark on, but it is artistic enough to make it worthy of a more permanent existance than a soldier's camp warrants.

2448. A Sutler's Tent.

The Sutler or army storekeeper was the fellow who got the most of the soldier's pay. Sardines, canned peaches, ginger cakes, condensed milk, plug tobacco, etc., etc., at extremely high prices, found ready sale on pay day and for the few days thereafter that the money lasted, but with condensed milk at a dollar per can, and other things in proportion, thirteen dollars per month did not prove sufficient to keep a fellow in cash more than one or two days per month. This is the tent of Johnson, the sutler of the 2d Division, 9th Corps.

783. Execution of a Colored Soldier.

In the month of June, 1864, a colored soldier in the Union army in front of Petersburg, attempted to commit a rape on a white woman whose house chanced to be within our lines; the woman's husband was absent from home, serving in the Rebel army. This colored soldier, named Johnson, was caught, tried by Court-martial, found guilty, and sentenced to be hanged. A request was made of the Rebels, under a flag of truce, that we might be permitted to hang Johnson in plain sight of both armies, between the lines. The request was granted, and this is a photograph of him hanging where both armies can plainly see him.

951. First Wagon Train Entering Petersburg.

As soon as the Rebels were forced to evacuate Petersburg, April 2, 1865, our troops took possession; the inhabitants of the city were in a very destitute condition, almost starving in fact. The U. S. Government at once began issuing rations to these starving people, and great trains loaded with provisions soon rolled into the city. This is a view of the first wagon train that entered the city. The hated Yankees came to them with barrels of flour, pork, coffee, sugar, and other necessaries to relieve their suffering brought upon them by their friends(?) the Rebels.

2514. Scene at City Point, Va.

City Point, on the James River, was chosen by General Grant as his base of supplies. Docks and wharves were constructed, and here came the hundreds of supply vessels, bringing rations, forage, ammunition, clothing, hospital supplies, and all the vast amount of things needed for the great Army of the Potomac. General Grant also constructed a Military Railroad from City Point away out around to the left of Petersburg, and by means of this railroad he distributed these supplies to his vast army easily and rapidly. This is a view at City Point, General Grant's Headquarters.

6035. Where one of Grant's Messengers Called.

The City of Petersburg was under fire almost continuously from July 1864, till April 1865. Scarcely a building in the city but what was struck by shells from the Union batteries. This is a view of the parlor window of Dunlop's house, one of the finest in the city, showing where a shell came bursting into the house. It hardly seems possible that any one could escape such a long siege and bombardment, yet there were many women and children who remained in Petersburg during the entire siege.

6705. Powder Magazine on the Lines.

This view gives a good idea of how the ammunition was protected in the forts and batteries along the lines; first a room is built of heavy logs spiked together, then the logs are covered with earth to a thickness sufficient to prevent a shell from penetrating to the magazine. The basket works, "gabions," are filled with earth and placed around the entrance to prevent the earth from caving in if a shell explodes on the magazine. Thus protected it is rarely that a magazine is exploded.

3346. One Reason why we did not go to Richmond.

There were many reasons why we did not go to Richmond as soon as we expected to. This is *one of the reasons;* there were lots of just such reasons as this all along up the James River. This is one of the many guns which the Rebels had in Fort Darling, which commanded the river approaches for a long distance. The Rebels used to shout across to our pickets, that before we could get to Richmond we had a LONGSTREET to travel, a big HILL to climb, and a STONEWALL to get over; but we "got there just the same."

1210. McLean's House, Where Lee Surrendered.

This is the scene of General Lee's Surrender to General Grant, April 9, 1865. It was within this house, owned by a Mr. McLean, and situated near Appomattox Court House, that the surrender was signed. This great historical event took place in the front room on the right of the door as you enter the house.

2594. A Group of "Contrabands."

The negroes who ran away from slavery and came into the Union lines, were employed by the Government as teamsters, laborers, &c. They were happy, good-natured fellows, and made lots of fun for the soldiers. This is a characteristic group of the "contrabands," as they were called, standing in front of their rough-built shanty to have their pictures taken.

2538. A Pontoon Bridge on the James River.

The boats and timbers forming this bridge are carried on wheels. When the army needs a bridge, the boats are quickly launched, and anchored parallel with the current, the timbers are soon laid; a bridge is thus formed, strong enough to permit the army to cross with the cannon and trains. The boats are then taken up, replaced on the wheels and are carried with the army.

458. Confederate Fortifications, Yorktown, Va.

"Battery Magrauder," named after the Rebel General Magrauder, who was in command at Yorktown. When the Rebels evacuated this place they destroyed as many of their cannon as possible.

560. On the Antietam Battlefield.

This is a view on the west side of the Hagerstown Road. The bodies of the dead which are strewn thickly beside the fence, just as they fell, shows that the fighting was severe at this point on that bloody day, September 17, 1862.

568. Where Sumner's Corps Charged at Antietam.

This view shows where a battery of Rebel artillery was posted in the morning of Sept. 17, 1862. During the day Sumner's Corps charged over this portion of the field, and the dead bodies of men and horses, and the broken gun-carriages shows how the tide of battle carried destruction and death with it.

553. The "Sunken Road" at Antietam.

This ditch or "sunken road" was used by the Rebels as a rifle pit. A Union battery succeeded in getting an excellent range of this road, and slaughtered the enemy like sheep. This view of some of the dead just as they fell, is only a specimen of many groups of dead in that terrible trap, the "sunken road."

552. Dunker Church, Antietam, Sept. 17, 1862.

The Rebels posted a battery of light artillery in front of a little one-and-a-half story building, used by the Dunkers as a church. This view shows where one gun of the battery stood. The dead artillerymen and horses, and the shell-holes through the little church, shows how terrible a fire was rained on this spot by the Union batteries.

243. On the Battlefield at Gettysburg.

A group of Union dead on the right of the Federal lines on the first days' fight, July 1, 1863. These soldiers were killed by one discharge of "cannister" from a Rebel gun during a charge. "Cannister" is a tin can filled with small balls about the size of a marble. When the cannon is fired the force of the discharge bursts open the can, and the shower of cannister balls sweeps everything before it.

245. Union Dead at Gettysburg.

This group of dead was in "the wheat-field." The burial details found many such groups on that terrible field. The work of burying the thousands of dead was a Herculean task in itself. The hot July sun made it imperative that the dead should be placed underground as soon as possible. In some cases a little mound of earth was heaped over the bodies as they lay, and after the first rain storm the hands and feet of the dead could be seen sticking out from their covering of earth.

253. The Slaughter Pen at Gettysburg.

The woods at the foot of "Round Top," which was the "right" of the Union line, were named by the soldiers "the slaughter-pen." The enemy made a desperate attempt to gain a foot-hold on Round Top, for it was virtually the "key" to the field. The woods on the slope were strewn with dead. This view gives a glimpse among the trees, showing the harvest of death.

266. In Trossel's Barnyard, Gettysburg.

The 9th Massachusetts Battery of Light Artillery were stationed in the yard and barnyard at Trossel's place. Some idea of the awful tide of battle which they met there can be inferred from the fact that of the 88 horses of their battery, 65 were killed. This view shows where one of their guns stood. This battery did most valiant service here that day. They held the fearful charge in check until our lines could be re-formed to successfully meet and repel the attack.

730. General Grant's Council of War.

This view shows a "Council of War" in the field near Massaponax Church, Va., May 21, 1864. The pews or benches have been brought out under the trees, and the officers are gathered to discuss the situation. It has been a disastrous day for the Union troops; the losses have been heavy, and nothing apparently gained. General Grant is bending over the bench looking over General Meade's shoulder at a map which is held in Meade's lap. The Staff Officers are grouped around under the trees; the orderlies are seen in the background; the ambulances and baggage wagons can also be seen in the background.

135. "Mounting Guard."

Each day a new guard is detailed, and before they relieve the old guard of the previous day, they are paraded and inspected by the "Officer of the Day." This view shows a "guard mounting" of the 114th Pennsylvania Infantry at Headquarters Army of the Potomac, Brandy Station, Va., April 7, 1864.

1078. The Ambulance Corps.

This view shows the method of removing the wounded from the field by the Ambulance Corps. In no previous war in the history of the world was so much done to alleviate suffering as in the war of 1861—1865. But notwithstanding all that was done, the wounded suffered horribly. After any great battle it required several days and nights of steady work ere all the wounded were gathered up, and no pen nor tongue can tell how they suffered while waiting for the Ambulance Corps.

2508. Burial of the Dead.

After the battle the dead are gathered and buried. Sometimes pine boxes were procured and single graves were made, with a head-board giving the name, company, and regiment, if it could be ascertained. This view was at Fredericksburg, Va., Dec. 15, 1862, and shows burial detail employed in burying the Union dead. This burial detail is under a flag of truce, as the Rebels hold this field.

2512. Filling their Canteens.

Comrades all remember how eagerly they made a rush for "the old well," when on a long and dusty march they came to a plantation with its cool "spring house," or its deep dark well. This view shows the familiar scene of filling the canteens; the well has been covered with canvas and a guard placed over it to prevent any waste of water, for a well, however deep and capacious, soon becomes dry when the *army* commence to draw water.

715. Wagon Train Crossing the Rappahannock River.

This is a view of the Sixth Corps wagon train crossing the Rappahannock River on a pontoon bridge, below Fredericksburg in May, 1864.

721. Bringing in the Wounded.

This is a view of Allsop's house near Spottsylvania Court House, May 12, 1864. The barn is used as a field hospital, and in the foreground is a wounded soldier on a stretcher, who is being brought in from the field of battle; his comrades have stopped a moment, and the stretcher is placed on the ground; they are waiting orders from the surgeons to bring in the wounded man. The empty stretcher on the ground a little nearer the barn door tells the story of another wounded man on the operating table; and so each one must take his turn under the surgeon's knife.

723. Confederate Dead on the Battlefield.

(*Numbers* 723, 725, *and* 726 *are entirely different scenes.*)

This view was taken near Spottsylvania Court House, May 12, 1864, after Ewell's attack on the Federal right. The dead man is one of the Rebel General Ewell's soldiers, just as he fell. There is very little of the "romance of war" to be found in such scenes as this; the fair face of nature is smeared and stained with the blood of the poor victims of war. Every rod of ground hereabouts has one or more dead soldiers lying on it.

725. Confederate Dead on the Battlefield.

This view was taken near Spottsylvania Court House, May 12, 1864, after Ewell's attack on the Federal right. The dead man is one of the Rebel General Ewell's soldiers, just as he fell. There is very little of the "romance of war" to be found in such scenes as this; the fair face of nature is smeared and stained with the blood of the poor victims of war. Every rod of ground hereabouts has one or more dead soldiers lying on it.

726. Confederate Dead on the Battlefield.

This view was taken near Spottsylvania Court House, May 19, 1864, after Ewell's attack on the Federal right. The dead men are the Rebel General Ewell's soldiers, just as they fell. There is very little of the "romance of war" to be found in such scenes as this; the fair face of nature is smeared and stained with the blood of the poor victims of war. Every rod of ground hereabouts has one or more dead soldiers lying on it.

274. The Horrors of War.

A Union soldier killed by a shell at Gettysburg, July 3, 1863. His arm was torn off, and can be seen on the ground near his musket, and entirely separated from his body. The shell also completely disemboweled the poor fellow, and killed him so quick that he never knew what struck him. Think of a battlefield covering nearly twenty-five square miles, and covered with thousands of dead, many of them mangled even worse than this one and you can have a faint idea of Gettysburg in the early days of July, 1863.

2391. Wounded Trees at Gettysburg.

Some idea of the fierceness of the battle can be had by observing these trees near Culp's Hill. The marks of bullets and shell can be counted by the hundreds. All through the woods the trees were marred in this manner. Many trees were shot down as though cut with an axe.

2288. Three "Johnnie Reb" Prisoners.

This view shows three "Johnnies" who were captured at Gettysburg. It is a very characteristic view, and gives a good idea of how the "Johnnie Rebs" looked. They were nearly all clothed in a grey or butternut homespun cloth, and there were hardly two suits alike in a whole regiment; however, "a man is a man for a' that." These "Johnnies" were royal good *fighters*.

6718. Atlanta, Georgia, Just after its Capture.

This is a view near the Railroad Depot in Atlanta, just after the city was captured by General Sherman. Uncle Sam's baggage trains and the "boys in blue" are a strange sight to the inhabitants of Atlanta.

746. A Canvas Pontoon Bridge.

This is the point on the North Anna River near Jericho Mills where the Fifth Corps crossed in May, 1864. On this side of the river is seen the pontoon wagons, and the stacked muskets of some of the troops. On the other side the troops are in bivouac under the trees, making coffee. The stacks of muskets, the soldiers lying on the ground, the smoke from the various little bivouac fires, combine to make the "past rise before us like a dream."

1079. Engineer Corps Building a Road.

This view shows a detachment of the 50th New York Engineers making a road on the north side of the North Anna River, near Jericho Mills. In the background is seen the ammunition train of the Fifth Corps crossing the river on the pontoon bridge built by this Engineer Corps. All old soldiers of the Army of the Potomac remember the valuable services rendered by the 50th New York Engineer Corps.

755. A Confederate Redout.

This is an exterior view of a Rebel redoubt on the south bank of the North Anna River. The guns of this redoubt commanded the Chesterfield bridge. The Second Corps crossed the river and captured this redoubt May 23, 1864. The artillery at the embrasure, the shelter tents, the groups of soldiers are all as natural as life.

6669. A Block House.

This Block House was erected for the protection of the Knoxville & Chattanooga Railroad. It is about four miles from Chattanooga.

6175. Dead Confederate Soldier in the Trenches.

(*Nos.* 6175, 6178, 6182, 6184, 6189 *and* 6190 *are entirely different scenes.*)

This photograph was taken April 2, 1865, in the Rebel trenches at Petersburg just after their capture by the Union troops. The trenches all along the lines were found to contain many dead Confederates, and this view is but one of many that was made by the photographer showing the dead just as they fell. By looking at a number of these views you can get an idea of how a long stretch of the trenches looked that day. Of course the camera could not take but a small section within the scope of each view. You will notice that no two of the dead fell in the same position.

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173. How Sherman's Boys Fixed the Railroad.

On the "march to the sea" Sherman's army burned the bridges and destroyed the railroads as they went. This view gives a scene of the destruction of the W. & A. R. R. The rails are first torn up, then the wooden ties are pried out and piled in heaps and burned; the iron rails are laid across the burning ties, and soon get hot enough in the middle so that the weight of the ends bend the rail up as here shown. Of course when they get cold they are simply good as "old iron."

722. Confederate Soldiers laid out for Burial.

Dead soldiers of the Rebel General Ewell's Corps killed at Spottsylvania, May 19, 1864. The dead of both armies were collected and buried by Union troops here. The Government Photographer accompanied one of the burial details and obtained a number of views of burying the dead.

2401. "The Hero of Gettysburg."

Old John Burns has been celebrated in song and history for the brave part he voluntarily took in the great fight. He was an old citizen of the town of Gettysburg, who, when the battle began, took his old flint-lock musket and went into the Union ranks to fight for his Country. He was wounded three times; this picture was taken after the battle as he sat in his old arm chair near his cottage door recovering from his wounds.

2539. Pontoon Bridge Opened for Steamers.

The pontoon bridges were readily opened for the passage of steamers. A few of the pontoon boats were slipped from their moorings and the floor timbers loosened, then the current of the river would sweep the few boats thus loosened around out of the way, and so made a draw-bridge. When the steamer passed through, the boats were quickly drawn back into place and fastened.

2542. Where Prisoners Were Exchanged.

This is Aiken's Landing, where the flag-of-truce boat from Richmond came to discharge her cargo of poor, starved, and often dying Union prisoners, and receive in exchange the same number of healthy, well-fed Rebels from our guards. Two or three rough old canal boats, and the grim old monitor there at anchor, but above all *the glorious old stars and stripes*, and on the shore the loving hearts and kindly hands of friends; so our poor starved boys called it "the gate into God's country."

2557. A Pontoon Boat on Wheels.

This view shows two of the boats (of which the army bridge is made) on wheels ready for the march. Each pontoon wagon is drawn by six mules. These pontoons were always getting stuck in the mud, and the soldiers, struggling along under their own burdens, were obliged to haul on the drag ropes, and raise the blockade. Probably no soldier will see this view without being reminded of the time when he helped to pull these pontoons out of the mud, and comforted himself by *swearing at the mules.*

2529. Embalming Building near Fredericksburg, Va.

This old barn near Fredericksburg, Va., was used as an embalming building. Here the bodies of the dead soldiers that were to be sent North to their friends were embalmed. More than a hundred bodies were sometimes brought here in one day. During the first battle of Fredericksburg, in December, 1862, several hundred bodies were here at one time to be embalmed.

2531. Embalming Surgeon at Work.

This view shows Dr. Burr, the embalming surgeon, engaged in the process of embalming a dead soldier. The veins are pumped full of some liquid, which possesses the power to arrest and prevent decay. Thus it was made possible to send to friends in the North the bodies of many hundreds of soldiers, which, but for the science of embalming, could not have been permitted a grave in their native soil.

157. Building a Pontoon Bridge at Beaufort, S. C.

This is a view of the troops engaged in building a pontoon bridge across Port Royal River, at Beaufort, S. C., in March, 1862. Each boat, with a certain number of timbers, is carried on a large wagon, and when needed, is brought up to the water's edge, slipped off from the wheels into the river, anchored parallel with the current, and followed by others in a like manner; the timbers are soon laid, and the army has a serviceable bridge, light and strong.

161. A Battery of "Quaker Guns."

Sometimes in order to give the enemy an idea that we had more cannon than we really possessed, our troops would make imitation cannon out of big logs, and mount them on such wheels as they could get hold of. At a distance these resembled a battery of artillery, and so served their purpose in deceiving the enemy. This mock battery was made by the 79th New York, at Seabrook Point, Port Royal Island, S. C., December, 1861.

6661. Lulu Lake on Lookout Mountain.

This beautiful little lake is on the celebrated Lookout Mountain. It is a charming spot. A story is told illustrating the well-known tendency of Southern people to tell how grand everything was in the South "befoh the wah." One evening since the war, a Northern party were sitting on the banks of this little lake, admiring the perfect loveliness of the scene. One of the Northern gentlemen said that the reflection of the moon's rays from the mirror-like surface of the lake was simply *perfect*, that nothing could be more lovely. A Southern lady after listening to their many praises of the wonderful beauty of the moon reflected from the lake, sighed sadly as she replied, "ah! yes, it's very pretty, but you ought to have seen it 'before the war.'"

6051. Fort Sumter after the Bombardment.

(Numbers 6051 and 6052 are entirely different scenes.)

This is a view of a portion of the exterior of the celebrated Fort Sumter, in Charleston Harbor, S. C. The heavy batteries on Morris Island aided by a fleet of Monitors, gave this fort a terrible bombardment. It was, at the commencement of this bombardment, a handsome, symetrical fort. This photograph was made after the bombardment, and shows what a fearful pounding the fort has received; in fact it is scarcely more than a mass of ruins. Shot, shell, and dismounted and broken cannon are scattered about like leaves of the forest.

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6140. Raising the Old Flag over Fort Sumter.

April 14, 1865, (four years from the day the Rebels had compelled Major Anderson to haul down the stars and stripes from the flag-staff at Fort Sumter,) *Major General* Anderson raised the same flag over the ruins of the Fort, now again in possession of the United States. The ceremony was of most intense interest. Charleston Harbor was filled with Uncle Sam's vessels covered with holiday flags. Great crowds thronged Fort Sumter. Henry Ward Beecher delivered the oration. At a given signal, amid booming cannon, and with the bands playing the Star Spangled Banner, Major General Robert Anderson ran up the glorious old flag, and ran it up *to stay;* a perpetual menace to treason from within, or foreign enemies from without. "Long shall it wave."

6649. On the Battlefield at Stone River.

This is a monument erected by the Veterans of Hazen's Brigade in memory of their comrades who fell here in the battle of Stone River. The inscription on this side of the monument reads: "The Veterans of Shiloh have left a deathless heritage of fame on the field of Stone River." Then follows the names of those who were killed, with dates, &c. This view will be much prized by the comrades of that army.

1234. English Armstrong Gun in Fort Fisher, N. C.

When the celebrated Fort Fisher (which was situated at the mouth of Cape Fear River and was the cover to the vast amount of blockade running into Wilmington) was captured by General Terry and Admiral Porter, among many other evidences of the friendship of England for the Rebels, there was found one of the noted Armstrong guns, made only for the English Government, and bearing the imprint of the "broad arrow," or Government brand of England. This is a view of the Armstrong gun furnished by the English haters of the United States to our enemies to help destroy us. But "John Bull" was not a "bigger man than old Grant," and the "Government at Washington still lives."

6653. Chattanooga, Tenn.

This view will be appreciated by many comrades. In the foreground is the Railroad Depot of Chattanooga; a group of Rebel prisoners waiting for a train to make up to take them North. In the background the tents are scattered along at the base of Lookout, and looming up skyward is old Lookout Mountain, where Joe Hooker and his boys fought "above the clouds."

6672. Camp in Monument Garden, Chattanooga.

This beautiful view is a scene looking up the Tennessee River. The charming camp in the foreground is in Monument Garden, near the Indian Mound; the group of Soldiers seem as though they might be enjoying themselves.

3649. Where General McPherson was Killed.

This is the place on the battlefield of Atlanta, Ga., where the gallant General McPherson was killed, in July, 1864. During the fight General McPherson rode into this piece of woods alone. It so happened that there was a small gap at this point, between the 16th and 17th Corps, during the severe fighting. McPherson did not know of this fatal gap, and he rode through, directly into the enemy's line. The skirmishers of the Rebel General "Paddy Cleburne" were concealed in the underbrush; they fired and killed McPherson. He fell from his horse at this spot; the horse dashed back into our lines, and the General's aides seeing his horse riderless, charged into the woods and recovered the General's body, driving off the vandals who were robbing him of his watch and money.

6619. Waiting for Exchanged Prisoners.

This is the Federal flag-of-truce steamer "New York," waiting at Aiken's Landing, on the James River, for the Rebel flag-of-truce boat from Richmond, with a load of Union prisoners for exchange. And *what an exchange it was.* The Union soldiers just from Rebel prison pens; starved and often too weak to walk, many of the poor victims had to be brought off on stretchers, some even were dead before they reached this place of exchange. What did the Rebels get in exchange; man for man, they received fat, healthy, well-fed, and well-clothed Rebel soldiers. The starving Union soldiers we got from them went directly into hospitals or to their graves; the Rebel soldiers they got from us went directly into their army, the strongest and best men they had. This is the secret of the horrible treatment our soldiers received in Andersonville and other prison pens. It was to weaken us, and strengthen themselves that prompted them to starve our soldiers.

3623. "Old Tecumseh" Himself.

General William T. Sherman was familiarly know as "Old Tecumseh," his full name being William Tecumseh Sherman. This photograph of him was taken in the Union lines before Atlanta, July 19, 1864. His boys will be glad to see him as he looked during the war.

3626. General Sherman and Staff.

This photograph of General Sherman and his Staff, was taken on July 18, 1864, on the lines before Atlanta, Ga.

3671. Preparing for the "March to the Sea."

This is the last train of cars that went out of Atlanta just before Sherman's troops destroyed the railroad. This train is loaded even on the roofs of the cars, with families fleeing from the city.

3631. Sherman's Men Destroying Railroad.

After the capture of Atlanta, and just before the "March to the Sea," General Sherman's men destroyed the railroads and all public property that could be of value to the enemy. This view shows the soldiers engaged in destroying the railroad and burning the depots and store-houses. This photograph is a familiar picture, and no doubt suggests to your minds the words of the old and familiar song:

> "*So we made a thoroughfare* for Freedom and her train,
> Sixty miles in latitude; three hundred to the main,
> Treason fled before us for resistance was in vain,
> While we were marching through Georgia."

6646. Federal Camp at Johnsonville, Tenn.

This is a view taken at Johnsonville the day before its evacuation, in December, 1864. In the foreground is the depot platform and just back of that is the 1st Tennessee Colored Battery. In the background is the camp, the troops drawn up in line.

6639. Outer Line at Nashville.

This photograph was taken December 16, 1864, and shows a view on the outer line of the Union army at Nashville. The long line of shelter tents as far as the eye can see, the stacked arms, the groups of soldiers, all combine to make this a very interesting view.

6652. Railroad Depot at Nashville, Tenn.

This is probably as familiar a scene as any in Nashville to the comrades of that army. The long line of U. S. Locomotives give an idea of the vast amount of freighting necessary to supply the Army of Tennessee.

1291. Confederate Dead at Fort Robinette, Corinth.

This view shows dead Confederate soldiers in front of Fort Robinette, Corinth, just as they fell, in their attack on the fort. The fort is seen in the background, on the left of the picture.

391. The Levee at Vicksburg, Miss., February, 1864.

This is a view of the famous Vicksburg Levee; photographed in February, 1864.

645. Pickett Station, Blackburn's Ford, Bull Run.

This is a reserve picket station near Blackburn's Ford, at Bull Run. The advance picket is stationed a short distance beyond this reserve station. In case of an attack the advance pickets commence firing, and gradually fall back on the reserve; then the reserve all along the line form and oppose the advance of the enemy as much as possible, and if crowded back, they retire slowly, fighting as they go; this gives time for the army to form and be prepared to give battle.

740. Hospital at Fredericksburg, Va., May, 1864.

This is one of the hospitals established by the Sanitary Commission, in Fredericksburg, Va., during the Wilderness Campaign, in 1864. The wounded are from Kearney's Division, and are being cared for by the noble Sanitary Commission.

1199. The Ever Welcome Sanitary Commission.

In the history of all the world, there can be found no record of so grand and noble an organization, as the United States Sanitary Commission. It had its branches in nearly every town and village during the war. It sent its members (noble women and men) to every battlefield; it saved thousands of lives; it relieved untold misery and suffering. No old soldier can look at this picture without having awakened in him bright memories of the grand old Sanitary Commission, blessed of God and man.

2318. The Sally-port and Draw-bridge.

Around each fort is a line of "abbatis," and back of that a broad, deep ditch, or moat, partially filled with water. To enable the garrison to cross this ditch, to pass in and out of the fort, there is one narrow draw-bridge at the sally-port or entrance of the fort. When an attack is made, the bridge is lifted or drawn inside the fort, like a gang-plank; the sally-port is then closed and blocked, and the garrison are thus protected on all sides, both by the line of "abbatis," and the ditch or moat, making the fort like an island doubly surrounded,—first by the moat, and then by the line of "abbatis." To advance on this fort under a heavy fire from these cannon, to stop directly before the muzzles of the guns and remove this line of "abbatis," while men were falling like leaves on every side, to struggle past the obstructions, cross the slippery moat, and attempt to scale the walls of the fort in the face of a deadly fire from the well-protected garrison, required brave men, indeed, for the attacking party were far more likely to find their graves in this treacherous, slippery ditch, than they were to scale the walls and capture the fort.

We have over a hundred different views of the ruins in Richmond, in April, 1865. We select from these a few to give some idea of the awful destruction caused by the Rebels when they evacuated the city.

6260. Ruins of Richmond, April, 1865.

When the Rebel army were forced to evacuate their Capitol at Richmond, they set fire to the city, exploded the powder in their magazines and did their worst to entirely destroy the city. The Union troops came in as conquerers and immediately set to work with a will to extinguish the fires and save as much of the city as possible, but before the fires could be quenched, over 700 buildings were in ruins. This is a view of the depot of the Richmond & Petersburg Railroad. The ruined building and the ruined locomotive shows what destruction war brings.

6258. A Crippled Locomotive in Richmond.

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883. Panoramic View of Richmond in Ruins.

This view, taken in connection with number 884, form a very good Panoramic View of the "burnt district" in Richmond, in 1865. These two views are from the old Arsenal looking down the James River.

884. Panoramic View of Richmond in Ruins.

This view, taken in connection with number 883, form a very good Panoramic View of the "burnt district" in Richmond in 1865. These two views are from the old Arsenal looking down the James River.

6161. Libby Prison, Richmond, Va.

This is a view of the infamous Libby Prison, where so many of our Union soldiers suffered and starved during the war. It would take volumes to tell the story of Libby Prison. It was an old tobacco warehouse which the Rebels converted into a prison for Union soldiers. There is not a Grand Army Post through all our land but what has among its members some comrade who knows from experience just what a "hell hole" this place was. The building has now been torn down, and if the spot where it stood could be wiped off the face of the earth, it would be well.

897. "Castle Thunder," Richmond, Va.

This is a building which was used by the Rebels as a prison to confine Union soldiers. Its history is almost as damnable as that of Libby Prison. The horrors of both "Castle Thunder" and Libby Prison will be vividly remembered as long as any soldier who was therein confined shall live.

6285. Artillery Captured from the Rebels.

This entire park of artillery is made up of cannon and cassions captured from the Rebel army. It is "parked" near the "Rocketts" in Richmond, and is waiting to be shipped North. Many of these same cannon have been used, since the war, in making the Grand Army Badges which are now worn by comrades of that great Order.

6277. Smoke-stack of the Rebel Ram "Virginia."

This is the smoke-stack of the Rebel Ram Virginia, and shows how our batteries peppered the ram when it made its famous raid down the river and attempted to run by our batteries. When Richmond was taken, this smoke-stack was found at the "Rocketts." The Rebels had taken it out and was repairing the ram when they got orders to evacuate the city. The ram was blown up by them when they left.

3618. Grave of General J. E. B. Stuart.

The Rebel cavalry General, J. E. B. Stuart, is well remembered by all soldiers of the Army of the Potomac. This is his grave in Hollywood Cemetery, Richmond, Va.

3404. Place where President Lincoln was Assassinated.

This is the private box in Ford's Theater, Washington, where President Lincoln was assassinated by John Wilkes Booth, on the night of April 14, 1865.

3405. The Chair Lincoln sat in when he was Shot.

This easy chair was placed in the private box in Ford's Theater, Washington, specially for the use of President Lincoln, who, after the wearisome toil of the day liked to rest himself and for the time forget the cares of State by watching the play at the theater. It was while sitting in this chair on the evening of April 14, 1865, that the cowardly assassin sneaked into the private box and creeping up behind the noble Lincoln, fired the fatal shot.

6719. Pickett Station near Atlanta, Ga.

This is one of the picket posts on the Union lines before Atlanta, a few days before the battle of July 22, 1864. This is what is called the "reserve post." Slightly advanced from this position is the outside line of our pickets.

827. 1st Massachusetts Cavalry Camp in the Woods.

This is a view of companies "C" and "D," 1st Massachusetts Cavalry. It will be of special interest to survivors of those companies.

2591. General Grant's Horse, "Jeff Davis."

This is one of General Grant's favorite horses; the photograph was taken at City Point, Va., in March, 1865.

306. Refugees Leaving the Old Homestead.

This was one of the familiar scenes during the war. Union families were persecuted by the Rebels and "bushwhackers," and to escape this persecution and probable death, they would, when our troops came near enough to protect them, hastily gather up a little furniture, pile it on to an old wagon, and bidding goodby to their home, take up their march northward toward the land of freedom.

657. A Negro Family coming into the Union Lines.

A characteristic view of a big load of "contrabands" coming into our lines.

619. A Cavalry "Orderly."

One morning in October, 1862, our photographer was approached by a cavalry "orderly," with the request:

"Can you make a picture of my horse this morning;"

The photographer accommodated the soldier, and this is the view of one of these very useful soldiers, the Cavalry "orderly" or bear er of "dispatches."

2321. Double-turrett Monitor "Onondaga," in the James River.

488. Iron-clad Gun-boat "Galena," Showing the effect of Rebel Shot.

This is a view of the United States Gun-boat "Galena" after her fight with Fort Darling, on Drewey's Bluff, James River, in July, 1862. The "Galena" is an iron-clad, but the shot and shell from the Rebel guns have pierced her armor in various places.

103. U. S. Frigate "Pensacola," off Alexandria, Va.

At the commencement of the war these great Frigates were the most powerful ships of war known, but the little Monitor came and revolutionized the navies of all the world. This is a view of Frigate "Pensacola," laying in the Potomac River, off Alexandria, Va., in June, 1861.

2541. Gunboat "Mendota," in James River, near Deep Bottom, 1864.

2547. U. S. Steamer "Massasoit," in James River, 1864.

2467. The Rebel Ram "Atlanta."

482. Hundred-pounder Gun on Rebel Steamer.

This view shows the hundred-pounder rifle-gun on the Rebel blockade-runner "Teazer" captured by the United States Gun-boat "Maritanza," July 4, 1862.

483. Effect of Yankee Shell on the "Teaser."

The Rebel blockade-runner "Teazer" was captured by the United States Gun-boat "Maritanza," July 4, 1862. This view shows a portion of the deck of the "Teazer," and how the shells from Uncle Sam's Gun-boat smashed things.

3413. Admiral Dahlgren and Staff on the "Pawnee."

The "Pawnee" was called the fighting ship of the navy. This is a view of Rear Admiral Dahlgren and Staff on the deck of the "Pawnee" off Charleston, S. C.

1130. Magazine in Battery Rodgers, on the Potomac.

1140. Fifteen-inch Gun in Battery Rodgers on the Potomac.

1151. Sling-Cart for Moving Heavy Cannon.

These immense sling-carts are used for moving heavy cannon. The wheels have double spokes and very broad heavy tires. Some idea of the size of these immense wheels can be formed by comparing their height with that of the officer who stands near. It will be noticed that although he is a tall man, yet his head only comes up to about the hub of the wheel.

6717. On the Lines near Atlanta.

This is the "Potter House" on the Rebel lines near Atlanta. The sharpshooters of the enemy posted themselves in the upper rooms and on the roof of this house overlooking the Union lines, and thus greatly annoying our troops and killing many of our men, during the battle of July 22, 1864. Finally a battery of light artillery was brought up, and quickly made the house untenable for sharpshooters or anyone else.

2590. General Grant's Horse "Cincinnati."

This is one of General Grant's favorite horses; the photograph was taken at City Point, Va., in March, 1865.

6064. Water Battery of Fort Johnson, James Island, S.C.

This view shows the Water Battery of Fort Johnson, looking towards the celebrated Fort Sumter. Fort Sumter can be seen in the distance.

6077. Ruins of Secession Hall, Charleston, S. C.

This Secession Hall (as it was called) in Charleston, S. C., was the birth-place of the Rebellion, for here it was the first ordinance of Secession was passed. This view shows the ruins of Secession Hall as it appeared when the Union troops took possession of the city. Adjoining the hall is shown the ruins of the Central Church, and in the background is seen St. Phillip's Church.

577. Independent Pennsylvania Battery "E" (Knapp's Battery.)

This is a view of the well-known Knapp's Battery, of the Army of the Potomac, at Antietam, Md., Sept., 1862. This view was taken shortly after the great battle of Antietam.

587. Army Blacksmith and Forge, Antietam, Sept., 1862.

Each battery of artillery and each squadron of cavalry were provided with a Forge, mounted on heavy wheels, similar to a piece of Artillery. This Forge travelled with the Army, and the Artificer in charge of the Forge attended to shoeing the horses, and repairing the iron-work of the gun-carriages and baggage-wagons. He always had plenty of business, and this view shows him engaged in shoeing the horses.

602. President Lincoln and Gen. McClellan in McClellan's Tent.

After the battle of Antietam, Sept. 17, 1862, President Lincoln visited the Army of the Potomac, and this view shows the President and "Little Mac" in McClellan's tent at Headquarters Army of the Potomac, Antietam, October 4, 1862.

787. Cowan's (First N. Y.) Battery before Petersburg, Va.

This view shows Cowan's Battery, in position, in captured Rebel works on the Petersburg line. Although this view is not as clear as we wish it was, yet we publish it in response to numerous requests.

2413. Near view of a "Sibley" Tent.

Early in the war the soldiers were much more comfortably sheltered than they were as the war progressed. This view shows a "Sibley" tent mess; these "Sibley" tents were nice large tents, and could comfortably hold from ten to fifteen men. When the Army moved up the Penninsula (from camp Winfield Scott, before Yorktown,) early in the Spring of 1862, we bade farewell to our comfortable large tents, and thereafter each soldier carried his house on his back. From the Spring of 1862 till the end of the war we lived in "dog tents" or shelter (?) tents as the government miscalled them.

983. Troops drawn up in Hollow Square to Witness an Execution.

This view was taken before Petersburg in 1864, and shows the troops formed in a hollow square to witness the execution of a negro soldier named Johnson, who was hanged on this scaffold, by order of a general Court-martial, having been convicted of an attempted rape of a white woman, whose house was within the Union lines near here, but whose husband was in the Rebel army.

1045. Winter Quarters of the Rebel Army, at Manassas, Va., 1862.

During the winter of 1861—1862 the Rebel army of Northern Virginia were in winter quarters near Manassas, Va., and this is a view of their quarters, which, by the way, were much better than either army were accustomed to have during the later winters of the war.

2568. Signal Tower on the Line before Petersburg, Va., 1864.

On our more permanent lines tall towers were erected on high and commanding positions. From the top of these towers our signal corps could transmit messages by means of waiving of flags by day and torches by night. These were in plain sight of the enemy, but were utterly unintelligible to them, as the messages were all in cipher; the very men who were waving the flag did not know the tenor of the messages they transmitted; they of course knew how to wave their flags so as to make certain given figures, but they did not know what those figures meant. Only the Officers of the signal corps had the "key" to the cipher. The members of the signal corps were brave and cool as any soldiers who were doing the fighting, for when the lines of battle were shifting, the signal corps was pushed away out at the front where they could better observe the movements of the enemy, and transmit intelligence to the generals; they had to post themselves in tree-tops or on house-tops, in most exposed positions, and were constantly made the target for sharpshooters. When our troops were sorely pressed, sometimes a message from the little flags was like an inspiration, telling of reinforcements coming to our help.

3679. Fort McAllister, on the Ogechee River, Ga.

This was a very strong Rebel fort; it was captured by Sherman's boys who made a splendid assault and charge, and carried it by storm. This view is on the river side of the fort, and shows a signal man on the parapet, and a steamer approaching.

2564. General Wright, Commander of the "Bloody Sixth Corps."

The old Sixth corps were too well known to need an introduction, but the survivors of that brave organization will be glad to take a look at their old commander, Gen. Wright, and the old headquarters flag, which could always be found where the fight was hottest.

217. Non-commissioned Officers' Mess, Co. "D" 93d New York Infantry.

This view was taken at Bealton, Va., in August, 1863, and if any of the members of this Company are now living they will doubtless appreciate the scene.

702. Troops Crossing the Rappahannock River on a Pontoon Bridge.

This view shows the troops crossing the Rappahannock River at Germania Ford, May 4, 1864.

486. The Original "Monitor" after her Fight with the "Merrimac."

This view shows part of the deck and turret of the "Monitor;" near the port-hole can be seen the dents made by the heavy steel-pointed shot from the guns of the "Merrimac." As the old war time ditty has it:

"The Rebel shot flew hot, but our boys they answered not,
Till they got within a distance they called handy;
Then says Worden to his crew, boys, let's see what *we* can do,
And up spoke little Yankee Doodle Dandy."

"The Rebels shook their head, and to one another said,
The bottom of this river is quite sandy,
We had better turn about, and for Norfolk quick set out,
For we have found the very Devil, in this little Yankee Doodle Dandy."

214. "Hard Tack."

There is no necessity to tell the "boys" what this is; they all remember the old chorus of the old army song about "Hard Tack:"

"Many days we have crunched you until our jaws are sore,
Oh! "Soft Bread" come again once more."

2510. Fort Sumner, near Fair Oaks, Va., 1862.

This is a view of our light field-works on the Chickahominy, near Fair Oaks, in June, 1862. The men are at the guns ready to receive the attack and the infantry are hurrying into line on the right and left of the battery.

804. Making Coffee. On the Lines before Petersburg, Va., 1864.

This view gives a glimpse of the bomb-proofs in which our soldiers tried to live, during the long siege at Petersburg, 1864—1865; the camp-fire and the coffee-kettle look as familiar as in those days of yore.

490. Crew of the Original "Monitor" on her deck.

This view shows the crew of the orginal "Monitor" on the deck of that world famous little "cheese box on a raft," as the Rebels contemptuously called her, until she showed them how easy she could lick their famous "Merrimac." The honest Jack Tars here seen can always congratulate themselves that they took part in the famous fight which revolutionized the navies of all the world.

6181. Dead Rebel Artillery Soldiers, Petersburg, Va., April 2, 1865.

This is a view of some dead Rebel artillerymen, as the photographer found them, in the works at Petersburg, the morning the place was carried by our troops, by assault. The one in the foreground has on belt and cartridge box probably taken from some Union prisoner, as the letters U. S. are seen on the plate.

6180. Dead Rebel Artillery Soldier, Petersburg, Va., April 2, 1865.

This is a dead Rebel artilleryman in the works at Petersburg; his uniform is gray, trimmed with red, signifying that he belonged to the artillery. The blood is pouring out of a wound in his head, and his face is all covered with blood.

1245. Railroad Battery before Petersburg.

This is another battery on General Grant's Military Railroad, operated the same as the mortar "Dictator" shown in view No. 831. The heavy cannon is mounted on a very strong, special-made car, protected with a roof of railroad iron. The car is readily moved along the line and the cannon is fired whenever required; it is thus made very effective and annoying to the enemy, for it is something like the Irishman's flea, "when they put their hand on it, it aint there;" in other words, when they turn the fire of their batteries on the Railroad Battery, our boys hitch on to the car and run it along out of the line of fire, and commence pegging away again. By the time the "Johnnies" find out where the Railroad Battery is, and get the range to smash it, "it aint there" again; the boys run it along to a new stand for business.

799. The Execution of Mrs. Surratt and the Lincoln Assassination Conspirators.

This view shows the interior of the Arsenal in the Navy Yard at Washington, with the scaffold arranged for the execution. On the scaffold are Mrs. Surratt and the three other condemned conspirators listening to the reading of the death warrant.

[These two views (This view and No. 800) comprise a scene of much historic interest. They were made by having *two separate cameras* set to photograph the scaffold. When the warrant was being read one camera was used and this view was taken; then when the drop was sprung the second camera was used, and so the entire scene of such tragic interest was photographed.]

800. The Execution of Mrs. Surratt and the Lincoln Assassination Conspirators.

This view shows the drop sprung and Mrs. Surratt and the other three conspirators hanging.

[These two views (This view and No. 799) comprise a scene of much historic interest. They were made by having *two separate cameras* set to photograph the scaffold. When the warrant was being read one camera was used and that view was taken; then when the drop was sprung the second camera was used, and so the entire scene of such tragic interest was photographed.]

608. Burnside Bridge, Antietam, Sept., 1862.

The assault and capture of this bridge, September 17, 1862, cost the Union army the lives of many of its gallant men. The history of the fight at this point is well worth reading. It will give some idea of what sacrifices were made that this "Government of the people, for the people, and by the people, should not perish from off the face of the earth."

2597. "It is the Bean, that we mean, so white and clean."

As the "boys" look at this view we think they will sniff the old familiar aroma of bean soup.

4489. Gen. G. R. Paul, shot blind at Gettysburg.

The bullet passed in at one eye and out of the other.

4634. Commodore J. L. Worden.

He was in command of the "Monitor" when she whipped the "Merrimac."

1494. Francis E. Brownell, ("Ellsworth's Avenger.")

Brownell is the Zouave who was next to Col. Ellsworth when he was assassinated by the Rebel landlord of the Marshall House in Alexandria; as soon as Jackson fired the shot which killed Ellsworth, Brownell shot Jackson and followed up the shot with a bayonet thrust, sending his bayonet entirely through Jackson's body. The crape which Brownell wears on his left arm is the military badge of mourning for his Colonel, Ellsworth.

1546. Gen. John A. Dix.

Author of the famous order: "If any man pulls down the American Flag shoot him on the spot."

947. General U. S. Grant.

This photograph was taken just before the close of the war. It is the best photograph of General Grant ever taken.

2209. Gen. Phil. Kearney. Photograph taken in 1862.

General Kearney was shot dead during the Battle of Chantilly, Sept. 1st, 1862. This photograph was taken in July, 1862.

1312. Abraham Lincoln, President. Photograph taken in 1864.

1453. Jeff. Davis. Photograph taken soon after his capture.

1613. Gen. G. A. Custer. Photograph taken in 1864.

2612. Gen. J. B. McPherson, killed before Atlanta, Ga., July 22, 1864.

1642. "Little Mac." Photograph taken in 1862.

2177. "Uncle John Sedgwick," (Commander of the Sixth Corps. Killed at Spottsylvania, Va.)

2088. Gen. Robert E. Lee. Gen. G. W. Lee. Col. Walter Taylor.

2090. Gen. Robert E. Lee.

2077. Gen. Thos. J. Jackson, ("Stonewall.")

5292. Admiral Farragut.

2022. Gen. G. H. Thomas, ("the Rock of Chickamauga.")

2002. Gen. W. T. Sherman, ("Old Tecumseh.")

1864. Lieut. Commander W. B. Cushing, who blew up the Rebel Ram "Albermarle."

1757. Gen. G. K. Warren, Commander of the Fifth Corps.

1321. Gen. N. P. Banks.

2243. Gen. W. F. (Baldy) Smith, Commander of the Bloody Sixth Corps.

3845. Gen. H. W. Halleck.

2211. Gen. Lew Wallace.

2208. Edwin S. Stanton, Lincoln's Secretary of War.

132. Dinner Party at Headquarters Army of Potomac, April, 1864.

137. Headquarters 3d Army Corps, (Capt. Bates' Quarters) April, 1864.

163. General I. I. Stevens and Staff, Beaufort, S. C., March, 1862.

223. Camp in the woods near Culpepper, Va., Nov., 1863.

6056. Exterior view of Fort Sumter, S. C.

This view shows how this famous fort was battered by the Union batteries, and also shows the method adopted by the Rebels to protect the walls against the shot and shell.

248. Trossel's House, Gettysburg, July 4, 1863.

The 9th Massachusetts battery of light artillery were stationed in the yard and barnyard at Trossel's place. Some idea of the awful tide of battle which they met there can be inferred from the fact that of the 88 horses of their battery, 65 were killed. This view shows where one of their guns stood. This battery did most valiant service here that day. They held the fearful charge in check until our lines could be re-formed to successfully meet and repel the attack.

1900. General John A. Logan.

1922. "Fighting Joe Hooker."

"Fighting Joe Hooker," as he was called, was appointed in command of the Army of the Potomac, January 25, 1863, succeeding Burnside. He was himself succeeded by Gen. Meade, June 27, 1863. This Photograph was taken just before he started with the Army of the Potomac after General Lee up into Pennsylvania. General Hooker was born in Hadley, Mass., November 13, 1814, and died in Garden City, N. Y., October 31, 1879.

1955. Major General Francis C. Barlow.

2358. Union Siege Artillery "In Park" at Yorktown.

2410. Camp of the 31st Penn. at Queens Farms, Va. Fort Slocum in the distance.

This view shows the style of camps in vogue in the early part of the war. The tents are what was known as "Sibley's," large and comfortable; later in the war the troops had what was called "shelter tents," or in the Western army called "dog tents."

2419. Review of Col. Dwight's "Excelsior Brigade."

2443. Headquarters 10th Army Corps, Hatchies Run, Va.

2483. Belle Plain Landing, Va. A Picturesque Scene.

2492. Evacuation of Port Royal, Va., May 30, 1864.

2551. Bomb-proof Quarters of Major Strong, at Dutch Gap, Va., July, 1864.

3491. "Mounting Guard" in Fort Wagner, Morris Island, S. C.

3494. Fort McAllister, Georgia.

This view shows the ground over which Sherman's boys charged when the fort was captured.

3507. Stockade on Morris Island where Rebel Prisoners were confined.

The Rebel authorities in Charleston placed the Union prisoners in confinement under fire of the Union batteries. When the Union authorities learned of this treatment of our prisoners, they notified the Rebels that unless our prisoners were removed to a place of safety, the Rebel prisoners in our hands would be confined in a stockade on Morris Island, where they would be under fire of the Rebel batteries in and about Charleston. As the Rebel authorities did not heed this warning, this stockade was built and the Rebel prisoners were confined here for a time, under fire of their own batteries.

3763. "If any one attempts to haul down the American Flag, shoot him on the spot."

This is a photograph of the famous letter written by Gen. Dix, which contains his celebrated order as above quoted.

6006. Fort Saunders, Knoxville, Tenn.

6221. Bomb-proof in the Rebel line at Petersburg, Va.

6244. View of the James River, looking east from Libby Prison Hill.

480. Gen. Ward, Gen. Mott, Col. Austin, Col. Brewster and Col. Farnham, 2d Division, 3d Corps, Oct., 1863.

6612. General Hospital at City Point, Va.

6624. Picturesque view on the James River near Dutch Gap Canal.

476. Waiting for the Attack.

This view shows a battery of Union artillery in position, near Mrs. Clark's house, Fair Oaks, Va., June 27, 1862.

653. Gen. Sedgwick, Colonel Sackett and Lieutenant-Colonel Colburn, Harrison's Landing, Va., August, 1863.

1049. General Burnside and Staff, November, 1862.

1467. Gen. George G. Meade, Commander of the Army of the Potomac.

General Meade commanded the Army of the Potomac from June 27, 1863, till the close of the war. The celebrated battle of Gettysburg was fought under his command, and there, as elsewhere, he proved to be a sure and safe commander; he is well remembered by all of the old boys of the Army of the Potomac who survive him; he was born in Cadiz, Spain, December 31, 1815, and died in Philadelphia, Penn., November 6, 1872.

1551. General Don Carlos Buel.

1702. General Daniel E. Sickles.

List of Large Views.

The following named views (on pages 10, 11, 12 and 13) are NOT stereoscopic, but are mounted SINGLE on handsome, round-cornered, red-bordered "mounts" 9 x 11 inches in size.

The Price of the Views named on pages 10, 11, 12 and 13 is 75 cents each, or $8,00 per dozen.

TAKE NOTICE

If you want STEREOSCOPIC views you must order them from the lists on pages 2, 3, 4, 5, 6, 7, 8 and 9. If you want views mounted SINGLE, 9 x 11 inches in size, you must order them from the lists on the following pages: (10, 11, 12 and 13.)

In a few cases we happen to have a view of the *same subject* in both sizes, for example: you will note on page 7 among the *stereoscopic* list, that No. 6161 is a view of Libby Prison; you will also find in the 9 x 11 list on page 13, No. 7557, is Libby Prison.

It happens in this way: when the photographers were taking this picture they made two "negatives" of the same scene; one of the "negatives" is a *stereoscopic* (4 x 7,) and the other "negative" is a *single* (9 x 11;) therefore we can supply that particular view either in *stereoscopic* (4 x 7) or single (9 x 11;) there are also a few other views on the lists which we can furnish in either size as desired; but we cannot take a 9 x 11 "negative" and make a *stereoscopic* (4 x 7) view from it, nor vice versa; we are thus explicit about this, because heretofore we have had much trouble caused by persons who order *stereoscopic* views from the list of large views, or large views from the list of stereoscopic.

The following named views were photographed near Rappahannock Station, Virginia, during the early part of the year 1864.

7461. Camp of 50th New York Engineers.

7290. Sutler's Hut, 50th New York Engineers.

7293. Quarters of Field and Staff, 50th N. Y. Engineers.

The following named views were photographed near Culpepper, Virginia, during the autumn of the year 1863.

7334. Battery "A" 4th U. S. Artillery.

7245. Battery "M" 2d U. S. Artillery.

7501. General W. H. French and Staff.

7071. Officers of 80th New York Infantry, (20th N.Y.S.M.)

The following named views were photographed near Brandy Station, Virginia, where the Army of the Potomac had their winter quarters during the winter of 1863—1864.

7495. Camp at Headquarters Army of the Potomac.

7352. Colonel Wilson, Chief Commissary.

7611. Band of 114th Penn. Infantry.

7613. Guard Mounting of 114th Penn. Infantry.

7308. Camp of the 114th Penn. Vols. Winter Quarters.

7625. Camp of 18th Penn. Cavalry.

7389. Company "D" 3d Penn. Cavalry, (dismounted.)

7353. Camp of Military Telegraph Corps.

7402. Provost Marshals of 3d Army Corps.

7129. Detachment of 1st U. S. Cavalry.

7265. Camp of 6th New York Artillery.

7301. Field Hospital, 1st Division, 2d Corps.

7306. Field Hospital, 2d Division, 2d Corps.

7632. Field Hospital, of 3d Division, 2d Corps.

7309. Winter Quarters in 3d Corps.

7310. Camp of U. S. Engineer Battalion.

7005. Quarters of Company "D" U. S. Engineers.

7068. Detachment of 3d Indiana Cavalry; Army Headquarters.

7637. Headquarters 1st Brigade of Horse Artillery (popularly called "Flying Artillery.")

7157. Winter Quarters, 1st Brigade, Horse Artillery,

During the winter of 1863—1864 the Army of the Potomac was in winter quarters near Brandy Station, Va. This view is a characteristic scene. The log hut, with the crevices plastered up with Virginia mud, the log chimney and the pork barrel on top of it to help the draft,—it is a vivid reminder of those days of the war.

The following views were photographed on the lines before Petersburg, Virginia, during the summer of 1864, and the winter of 1864—1865.

7633. Fort Sedgwick.

7534. Bomb-proofs in Fort Sedgwick.

7487. Maj. Eckert and Group of Military Telegraphers.

7497. General Rufus Ingalls and Staff.

7526. General O. B. Wilcox and Staff.

7602. Officers of 114th Penn. Infantry.

7447. Company "F" 114th Penn. Infantry.

7348. Company "G" 114th Penn. Infantry.

7263. Company "H" 114th Penn. Infantry.

7384. Company "A" U. S. Engineers.

7570. Company "B" U. S. Engineers.

7568. Company "C" U. S. Engineers.

7548. Company "D" U. S. Engineers.

7295. Company "C" 1st Mass. Cavalry.

7392. Company "D" 1st Mass. Cavalry.

7391. Non-commissioned Officers, 1st Mass. Cavalry.

7439. Essayons Dramatic Club, U. S. Engineers.

7543. Camp of 2d Wisconsin Infantry.

7575. Surgeons of the 2d Division, 9th Corps.

7042. Surgeons of the 3d Division, 9th Corps.

7046. Surgeons of the 4th Division, 9th Corps.

7052. Field and Staff 39th U. S. Colored Infantry.

7445. Non-commissioned Officers of General Grant's Escort.

7298. Camp of 3d Penn. Cavalry, Headquarters Army of the Potomac.

7059. Headquarters 50th New York Engineers.

This is a view of Colonel Spaulding's quarters. Pine boughs have been interwoven into a handsome design for the front entrance. Over the entrance is the well-known engineer corps badge woven with the same material. Pieces of canvas are stretched over the ridge-pole, and this completes the regimental headquarters. Colonel Spaulding stands in the doorway.

7463. Thirteen-inch Mortar "Dictator."

This large sea-coast mortar is mounted on a special flat-car made very strong for this purpose. This mortar-car is on General Grant's military railroad at Petersburg. The car is readily moved along the line and the mortar is fired whenever required; it is thus made very effective and annoying to the enemy, for it is something like the Irishman's flea, "when they put their hand on it, it ain't there;" in other words, when they turn the fire of their batteries on the "Dictator," our boys hitch on to the car and run it along out of the line of fire and commence pegging away again.

7400. Gen. Robert Nugent and Commanding Officers of Regiments in Irish Brigade, on the Petersburg Line.

7339. "John Henry." Contraband at Headquarters, Army of Potomac.

7123. Harper's Ferry, Maryland Heights, and Loudon Heights.

7222. Headquarters of Gen. O. B. Wilcox, in front of Petersburg, August, 1864.

7934. Military Telegraph Wagon, for field Telegraphy.

Shows the Telegraph operator sending a message from the wagon.

8088. On the Lines, near Atlanta.

This is the "Potter House" on the Rebel lines near Atlanta. The sharpshooters of the enemy posted themselves in the upper rooms and on the roof of this house overlooking the Union lines, and thus greatly annoying our troops and killing many of our men during the battle of July 22, 1864. Finally a battery of light artillery was brought up, and quickly made the house untenable for sharpshooters or any one else.

7303. Second Corps Mail Wagon.

The sight of this wagon coming into the camps of the old second corps always gladdened the hearts of the boys. It came loaded with letters from home,—how welcome these were, none but the weary and heart-sick soldiers can ever know. Some letters had to be returned with a line or two written across the envelope, like this: "killed yesterday," or, "died in the hospital last week," or, "missing."

7557. Libby Prison, Richmond, Va.

This is a view of the infamous Libby Prison, where so many of our Union soldiers suffered and starved during the war. It would take volumes to tell the story of Libby Prison. It was an old tobacco warehouse which the Rebels converted into a prison for Union soldiers. There is not a Grand Army Post through all our land but what has among its members some comrade who knows from experience just what a "hell hole" this place was.

7110. Ruins of Richmond, April 12, 1865.

When the Rebel army was forced to evacuate their Capitol at Richmond, they set fire to the city, exploded the powder in their magazines, and did their worst to entirely destroy the city. The Union troops came in as conquerors and immediately set to work with a will to extinguish the fires, and save as much of the city as possible, but before the fire could be quenched, over 700 buildings were in the ruins. This is a view of a portion of the ruins.

7258. Horrors of War.

A Union soldier killed by a shell at Gettysburg, July 3, 1863. His arm was torn off, and can be seen on the ground near his musket, and entirely separated from his body. The shell also completely disemboweled the poor fellow, and killed him so quick that he never knew what struck him. Think of a battlefield covering nearly twenty-five square miles, and covered with thousands of dead, many of them mangled even worse than this one and you can have a faint idea of Gettysburg in the early days of July, 1863.

7285. Ambulance Drill.

This view shows the method of removing the wounded from the field by the ambulance corps. In no previous war in the history of the world was so much done to alleviate suffering as in the war of 1861—1865. But notwithstanding all that was done, the wounded suffered horribly. After any great battle it required several days and nights of steady work ere all the wounded were gathered up, and no pen or tongue can tell how they suffered while waiting for the ambulance corps.

7955. In Trossel's Barnyard, Gettysburg.

The 9th Massachusetts battery of light artillery were stationed in the yard and barnyard at Trossel's place. Some idea of the awful tide of battle which they met there can be inferred from the fact that of the 88 horses of their battery, 65 were killed. This view shows where one of their guns stood. This battery did most valiant service here that day. They held the fearful charge in check until our lines could be re-formed to successfully meet and repel the attack.

7946. Union Dead at Gettysburg; killed by Cannister.

A group of Union dead on the right of the Federal lines on the first day's fight, July 1, 1863. These soldiers were killed by one discharge of "cannister" from a Rebel gun during a charge. "Cannister" is a tin can filled with small balls about the size of a marble. When the cannon is fired the force of the discharge bursts open the can, and the shower of cannister balls sweep every thing before it. "Cannister" is used at short range, and is fearfully effective.

7212. Rebel Winter Quarters at Centreville, Va., 1862.

During the winter of 1861—1862 the Rebel army of Northern Virginia were in winter quarters at Centreville, Va., and this is a view of their quarters, which, by the way, were much better than either army were accustomed to have during the later winters of the war.

7948. President Lincoln and Gen. McClellan in McClellan's Tent, Antietam, Oct. 3, 1862.

During the visit of President Lincoln to the Army of the Potomac in the early part of October, 1862, several views of the President were obtained by the photographer. This view shows the President and "Little Mac" seated in General McClellan's tent with maps and plans on the table before them discussing the situation, October 3, 1862.

7191. McLean's House, where Lee Surrendered.

This is the scene of General Lee's surrender to General Grant, April 9, 1865. It was within this house owned by a Mr. McLean, and situated near Appomattox Court House, that the surrender was signed. This great historic event took place in the front room on the left of the door as you enter the house.

7926. Collecting Remains of the Dead, Cold Harbor.

This is a ghastly view showing the process of collecting the remains of Union soldiers who were hastily buried at the time of the battle. This is a scene on the battlefield months after the battle, when the Government ordered the remains gathered for permanent burial. The grinning skulls, the boot still hanging on the fleshless bones, the old canteen on the skeleton, all testify to the hasty burial after the battle. Looking on this scene you can easily understand why, in all National cemeteries, there are so great a number of graves marked "unknown." These are the "unknown" heroes of the war, who "died that our Nation might live."

7942. Dead Rebel Sharpshooter at Gettysburg.

In their attempt to silence Hazlett's Battery, which was posted on the summit of Little Round Top, the Rebels pushed their sharpshooters up among the rocks at the foot of Round Top. It was a shot from one of these sharpshooters that mortally wounded General Weed, who was directing the movement of his troops from the summit of Round Top. Lieut. Hazlett, commanding the battery which was posted there, was an old schoolmate of General Weed. He hastened to the side of the dying General to take his last message, when he, too, fell dead, pierced by a ball from the dreaded sharpshooter. Then the guns of the battery were turned on the "Devil's den," as it was aptly called, and many of the sharpshooters were killed. This view shows one of them.

7491. Big Round Top, Gettysburg.

Two hills called Big Round Top and little Round Top formed the left of the Union line during that great battle. This view gives a glimpse of Big Round Top. The stone wall in the foreground is a breastwork hastily constructed by the Union troops, July 2, 1863.

7916. Armory Square Hospital Chapel, Washington.

Thousands of Army of the Potomac boys will remember Armory Square Hospital, in Washington. This scene with the beautiful dome of the Capitol in the background is a handsome souvenir of that great hospital, where so many of the "boys in blue" were carried from the battlefields of Virginia.

7949. President Lincoln, Major Allen Pinkerton and Gen. McClernard, Antietam, October, 1862.

The central figure in this scene is, of course, President Lincoln. Comparatively few of this generation have any clear idea how Mr. Lincoln really looked. This view is a valuable and rare picture; it was photographed at headquarters Army of the Potomac, Antietam, Md., October 3, 1862. The officer in uniform is General McClernard, and the short, rather insignificant looking man on the other side of President Lincoln is Allen Pinkerton, chief of secret service, Army of the Potomac, and the father of the now famous Pinkerton Detectives. In the army he was known only as "Major Allen."

7599. Scouts and Guides, Army of the Potomac.

A large number of brave and shrewd men were employed as scouts and guides for the Army. This view shows a group of some of these scouts and guides. Photographed April 2, 1864, Brandy Station, Va.

7512. Company "A" 93d N. Y. Infantry, August, 1863.
7453. " "B" " " "
7592. " "C" " " "
7591. " "D" " " "
7455. " "E" " " "
7594. " "F" " " "
7459. " "G" " " "
7593. " "I" " " "
7009. " "K" " " "
7514. "Drum Corps" " " "

The Company views of the old 93d New York, are so clear that any survivor of that well know regiment can pick out his comrades almost as well as if they were in line before him. This view was taken at Bealton, Va., in August, 1863. At the request of the *New York Tribune* we publish these company views for the benefit of our New York comrades who will keenly appreciate this photographic muster of the old regiment, years after most of the veterans of the old 93d are dead; those of the regiment who still survive will take great pleasure in "looking backwards" more than a quarter of a century into the faces of their comrades of the war.

The following named views were photographed near Falmouth, Virginia, in the early part of the year 1863.

7523. Ambulance Train of Engineer Brigade.

7520. Drum Corps of 61st New York Infantry.

7313. Company "D" 61st New York Infantry.

7554. Company "G" 61st New York Infantry.

7556. Company "K" 61st New York Infantry.

7140. Company "I" 6th Penn. Cavalry (Rush's Lancers.)

7740. Non-commissioned Officers, 13th N. Y. Cavalry.

7750. Commissioned Officers, 28th Mass. Infantry.

7642. Officers of the 69th New York. ("Negative" is slightly damaged)

4046. General W. H. Slocum and Staff.

4048. Phil. Sheridan and his Generals.

4057. Old "Tecumseh" (Sherman) and his Generals.

4054. General Frank P. Blair and Staff.

8092. Kenesaw Mountain.

7657. Chain Bridge, Potomac River.

7951. President Lincoln, Gen. McClellan, and a large group of Officers at Headquarters Army of the Potomac, Antietam, Oct. 4, 1862.

7112. Camp of the "Oneida" Cavalry, Headquarters Army of the Potomac, March, 1863.

7744. Company "F" 3d Mass. Artillery, Fort Stevens.

7874. Company "H" 3d Mass. Artillery, Fort Lincoln.

7047. Company "D" 149th Penn. Infantry, Nov. 6, 1864.

7680. Gen. Jeff. C. Davis and Staff.

8680. Group of Marines, Washington Navy Yard, April, 1864.

7715. Home of the Sanitary Commission.

7711. The Welcome Visitor; Sanitary Commission Wagon.

7750. Officers of the 26th Mass. Infantry.

7758. Gen. John T. Hartranft and Staff, (in charge of the Lincoln Assassination Conspirators' Execution) July, 1865.

7890. Company "E" 4th U. S. Colored Infantry, Fort Lincoln, Va.

7927. Fredericksburg, Va., December, 1862.

7945. Admiral D. D. Porter, on deck of Flagship.

7947. General U. S. Grant. A very fine Photograph, May, 1865.

7971. Slaughter Pen at foot of Little Round Top. Dead bodies of the slain among the rocks.

7507. Headquarters Army of the Potomac near Fairfax, Va., June, 1863.

7516. General Kilpatrick and Staff, Stevensburg, Va., March, 1864.

7563. Signal Tower on Elk Mountain, near Antietam.

7374. Officers of the Signal Corps, Warrenton, Va., October, 1863.

7468. "Major Allen." (This is the old man Allen Pinkerton, Chief of the Secret Service.)

8085. Generals of the Cavalry Corps; Sheridan, Wilson, Gregg, Davis, Torbert and Merritt.

7818. Battery "M" 9th New York Artillery.
(This was formerly the Twenty-second New York Battery.)

7419. The "Lincoln Gun" at Fortress Monroe, Va., December 3, 1864.

7938. 93d New York Infantry, at Antietam, Md.

8112. Missionary Ridge.

8118. Lookout Mountain.

7672. 2d N. Y. Artillery, (Co. "F") at Fort C. F. Smith.

7673. 2d N. Y. Artillery, (Co. "L") at Fort C. F. Smith.

7675. 2d N. Y. Artillery, (Co. "K") at Fort C. F. Smith.

7722. Headquarters 13th N. Y. Cavalry, Prospect Hill.

7735. 13th N. Y. Cavalry on Inspection, Prospect Hill.

7736. Signal Station of 13th N. Y. Cavalry, Prospect Hill.

7912. The Rebel Ram "Stonewall" after her capture.

7440. A view in Fort Fisher, North Carolina, just after its capture, 1865.

8000. Fort Sumter, August 13, 1863, showing effect of "trial shots."

8001. Fort Sumter, August 23, 1863, showing effect of "bombardment."

8018. The "Swamp Angel" on Morris Island, S. C.

8021. Headquarters of "Field Officer" in the Trenches, Morris Island, S. C.

8023. A "full sap" in the Trenches, Morris Island, S. C.

8053. General Grant and Staff at Cold Harbor.

7010. 17th N. Y. Battery, near Washington, June, 1863.

7517. Company "C" 41st N. Y. Infantry, Manassas, Va.

7252. Generals of the Army of the Potomac.

7349. Major H. W. Sawyer and Staff, Commanding Camp Stoneman, D. C., March, 1865.

7603. Gen. Pleasonton and Staff, Warrenton, Va., October, 1863.

7374. Officers of Signal Corps, Headquarters Army of the Potomac, Warrenton, Va., October, 1863.

7388. Company "D" 149th Penn. Infantry, Nov., 1864.

7401. Surgeon Hawks 50th New York Engineers, November, 1864.

7464. Officers of 4th Penn. Cavalry, Westover Landing, Va., August, 1862.

7477. Officers of 50th Penn. Infantry, Fort Craig, July, 1865.

7479. Officers of Company "F" 2d New York Artillery.

7486. Officers of 3d Penn. Artillery, Fortress Monroe, Va., Dec., 1864.

7503. 8th U. S. Infantry, Provost Guard, Fairfax Court House, Va., June, 1863.

7531. Officers of 61st New York Infantry.

7545. Headquarters 6th Corps, near Yellow Tavern, Va., February, 1865.

7559. Officers of 17th New York Battery, June, 1863.

7605. Captain Alexander, 80th New York Infantry.

7403. Captain E. A. Flint, 1st Mass. Cavalry, Headquarters Army of the Potomac, November, 1864.

7182. "Hard Tack and Salt Hoss," Cedar Level, Va., August, 1864.

7178. Officers of 4th New York Artillery.

7185. Officers of 13th New York Cavalry.

7253. Sergeants of 3d Mass. Artillery, Fort Totten, Va.

7261. Commissioned Officers 3d Mass. Artillery, Fort Totten, Va.

7267. Field and Staff 69th Penn. Infantry.

7282. Officers of Companies "F" and "K" 3d Mass. Artillery, Fort Stevens, Va.

7283. Company "F" 2d New York Artillery.

7025. Dress Parade of the 50th Penn. Infantry, Gettysburg, Pa., July, 1865.

7035. Officers of 63d New York Infantry.

7058. Dress Parade of the 3d Penn. Artillery, Fortress Monroe, Va., Dec., 1864.

7371. General Custer and General Pleasonton, 1862.
These two Generals were well-known cavalry officers of the Army of the Potomac.

7383. Grape-vine Bridge on the Chickahominy River, June 18, 1862.
This well-remembered corduroy bridge was built by the soldiers during the peninsula campaign.

7886. Interior of an Army Hospital, 1864.
This view shows the interior of one of the wards ("K") of the well-known Armory Square Hospital, Washington, D. C.

7382. General Burnside and Staff.
This is a view of General A. E. Burnside and Staff taken in December, 1862, a short time after the disastrous battle of Fredericksburg.

7426. Blockade Runner "Teazer" after her capture.
The blockade runner "Teazer" was captured by the Union gunboat "Maritanza" July 4, 1862. This is a view of the "Teazer" soon after her capture.

7216. The Sutler's Tent.

The "dearest spot" to the soldier was the sutler's tent. The sutler's goods were so dear that it took all of a soldier's pay to keep him in condensed milk and tobacco.

7963. "Old Tecumseh" and Staff.

The survivors of "the march to the sea" will find many familiar faces in this group. General William Tecumseh Sherman and his Staff, photographed in July, 1864.

8100. Alatoona Pass, Ga., where "Hold the Fort" originated.

This is a view of the famous Alatoona Pass, and the fort on top of the hill is where General Corse received the now famous message from Gen. Sherman to "Hold the Fort."

7519. Camp Scene on the Pamunky River, 1862.

The camps of the Army of the Potomac covered many square miles. This is a picturesque view of a camp at Cumberland Landing, on the Pamunky River, Va., in May, 1862.

8006. Three-hundred pounder on Morris Island.

This gun had its muzzle burst off, as here shown, by one of its own shells, which exploded just as it left the muzzle of the gun. As the gun was very useful it was roughly repaired by chisseling off the roughest parts of the fracture, and then it was used as though nothing had happened to it.

8106. Where General McPherson was Killed at Atlanta.

This is the place on the battlefield of Atlanta, Ga., where the gallant Gen. McPherson was killed, July 22, 1864. There was a small gap at this point, between the 16th and 17th corps; McPherson did not know of this fatal gap, and he rode through, directly into the enemy's line.

7935. Battery No. 1, before Yorktown, Va., April, 1862.

This battery was (at the date above given) the heaviest battery of artillery ever mounted in the world; it consisted of five 100-pounder and two 200-pounder Parrot rifled cannon; this battery was the wonder of the whole army, and was visited by thousands of persons to see the guns fired. The shots from these guns were effective in hurrying the evacuation of Yorktown by the Rebels. The battery was manned by company "B" First Connecticut Heavy Artillery.

7950. General Joe Hooker and Staff, June, 1863.

"Fighting Joe Hooker" as he was called, was appointed in command of the Army of the Potomac, January 25, 1863, succeeding Burnside. He was himself succeeded by Gen. Meade, June 27, 1863. This Photograph was taken just before he started with the Army of the Potomac after General Lee up into Pennsylvania. General Hooker was born in Hadley, Mass., November 13, 1814, and died in Garden City, N. Y., October 31, 1879.

7367. General Meade and Staff, October, 1863.

General Meade commanded the Army of the Potomac from June 27, 1863, till the close of the war. The celebrated battle of Gettysburg was fought under his command, and there as elsewhere, he proved to be a sure and safe commander; he is well remembered by all of the old boys of the Army of the Potomac who survive him; he was born in Cadiz, Spain, December 31, 1815, and died in Philadelphia, Penn., November 6, 1872.

7969. Little Round Top, Gettysburg, July, 1863.

It has been said that if Little Round Top had not been there the Union army would have lost the great battle of Gettysburg; certain it is that it was a most important point, and it was seized by Vincent's Brigade of the Fifth corps, who, under the personal command of General Warren, gained the hill not a moment too soon, for a division of the Rebels were hurrying to take possession of it when Warren reached the summit. It made for the Union army an impregnable left wing, which the Rebels tried in vain to turn.

7964. Union Dead on the Field of Gettysburg.

This photograph was taken July 4, 1863, and it gives some idea of how the battlefield looked before the dead were gathered up and burried. It is to be regretted that this "negative" has undergone such chemical changes that the picture is no longer as clear as could be desired, but as this is so realistic a scene we know that it will be appreciated as the only photograph of this part of the field now in existence, with the dead still on the field. It was near the extreme left of the Union lines.

7824. Long Bridge, Washington, D. C., 1864.

All soldiers of the Army of the Potomac will remember Long Bridge. The sentinel on duty, and the sergeant of the guard ready to examine the pass, are vivid reminders of those "days that tried men's souls" when we "boys" tried to get over to Washington on a "French Pass" and got run into the guard house.

7314. Post-office, Headquarters Army of the Potomac.

Letters from the loved ones at home were most welcome to the soldiers, and the Government provided as good facilities as possible for the mails, but sometimes weeks and months would pass without our mail finding us; when it did come there would be a regular feast, for it would bring many letters; the only sad feature being the calling out of a letter for some comrade who had been killed. This Post-office is at Falmouth, Va., April, 1863.

7268. Army Wagon Train in Park.

The supply trains of the great army numbered thousands of six mule teams and when on the march the trains would stretch out for miles. This is a photograph of the wagon train of simply one *division* of one *corps*. As there were three divisions in each corps, and there were many corps in the army, some idea can be had of the immense size of the trains by looking at this view. The wagons are "parked" in this way so they can be more readily guarded from a "raid" or dash by the enemy's cavalry.

7160. Pontoon Boat on wheels, ready for the march.

The army carried its bridges with it, ready to instantly replace such of the regular bridges as were destroyed by the enemy. The army bridges were made of pontoon boats, like this, which were anchored in the river in a line, parallel with the current, so as to form a foundation for the timbers and road-bed.

7616. "Castle Thunder," Richmond, Va.

This is a building which was used by the Rebels as a prison to confine Union soldiers. Its history is almost as damnable as that of Libby Prison. The horrors of both "Castle Thunder" and Libby Prison will be vividly remembered as long as any soldier who was therein confined shall live.

7940. Army Blacksmith and Forge, Antietam, September, 1862.

Each battery of artillery and each squadron of cavalry were provided with a forge, mounted on heavy wheels, similar to a piece of artillery. This forge travelled with the army, and the artificer in charge of the forge attended to shoeing the horses, and repairing the iron-work of the gun-carriages and baggage-wagons. He always had plenty of business, and this view shows him engaged shoeing the horses.

7040. "Hard Tack" Acquia Creek, February, 1863.

There is no necessity to tell the "boys" what this is; they all remember the chorus of the old army song about "hard tack:"

"Many days we have crunched you until our jaws are sore,
Oh! "soft bread" come again once more."

7796. The Execution of Mrs. Surratt and the Lincoln Assassination Conspirators, (Reading the warrant.)

This view shows the scaffold arranged for the execution. On the scaffold are Mrs. Surratt and the three other conspirators listening to the reading of the death warrant.

7797. The Execution of Mrs. Surratt and the Lincoln Assassination Conspirators, (Adjusting the noose.)

This view shows the scene on the scaffold while the officers are adjusting the nooses around the necks of the condemned.

7798. The Execution of Mrs. Surratt and the Lincoln Assassination Conspirators, (The drop.)

This view shows the scaffold just as the drop was sprung; Mrs. Surratt and the other three conspirators are hanging.

[These three views, Nos. 7796, 7797, and 7798 comprise a scene of much historic interest. They were made by having *three separate cameras* set to photograph the scaffold. When the warrant was being read one camera was used and that view was taken; while the ropes were being placed around their necks another camera was used and that scene taken; then when the drop was sprung the third camera was used, and so the entire scene of such tragic interest was photographed clear and distinct.]

7752. Execution of Captain Wirtz, the Keeper of Andersonville Prison, (Reading the warrant.)

The single life of Captain Wirtz (the notorious and brutal keeper of that awful prison pen at Andersonville) could never atone for his many crimes against humanity. He was convicted of brutally murdering helpless Union prisioners at Andersonville. He was sentenced to death. Here he stands, on the scaffold in the yard of the Old Capitol prison in Washington, listening to the reading of his death warrant.

7753. Execution of Captain Wirtz, the Keeper of Andersonville Prison, (Adjusting the noose.)

This view shows the scene on the scaffold at the moment the noose is being adjusted around his neck.

7755. Execution of Captain Wirtz, the Keeper of Andersonville Prison, (The drop.)

This view shows the scene on the scaffold in the yard of the Old Capitol prison in Washington, just after the drop fell, and while Wirtz is hanging.

[These three views, 7752, 7753, and 7755 comprise a scene of much historic interest. They were made by having *three separate cameras* set to photograph the scaffold. when the warrant was being read one camera was used and that view was taken; while the rope was being placed around his neck another camera was used and that scene was taken; then when the drop was sprung the third camera was used, and so the entire scene of such tragic interest was photographed clear and distinct.]

7930. Burnside Bridge, Antietam, September, 1862.

The assult and capture of this bridge, September 17, 1862, cost the Union army the lives of many of its gallant men. The history of the fight at this point is well worth reading. It will give some idea of what sacrifices were made that this "Government of the people, for the people, and by the people, should not perish from off the face of the earth."

THE STEREOPTICON.

Stereopticons are made *double* and *single*.

A *double* stereopticon produces the *dissolving view* effect on the canvas; a *single* stereopticon will *not* produce the dissolving view effect.

A *single* stereopticon makes just as clear and good and just as large a view on the canvas as the *double* stereopticon does, except that it does *not* produce *the dissolving* effect.

The *double* stereopticon is arranged for oxy-hydrogen gas, and is calculated for an exhibitor who intends to show in large places only. Of course it can be used in small places if desired.

The *single* stereopticon is arranged for both oxy-hydrogen gas and oil, so that if the exhibitor is to show in an opera-house or large hall he can use oil or gas, but if he is to show in a small hall, a school-house, or church, he can use oil, which is cheaper than gas.

The war views (or "slides," as they are called,) which are used in the stereopticon are made on *glass*, either plain or colored, as desired. We refer to "slides" made from our *real original war negatives*, taken during the war by the Government Photographer. There is also on the market what is known as "stock slides," which are views made from engravings or paintings, and are, of course, *imaginary* scenes; whereas the "slides" made from our *real war photographs* are accurate and realistic views of the war as it really looked. The real war view "slides" are made only by us from the *original photographic negatives*, and *only for our exhibitors*, and are not for sale by dealers. We do not keep a supply of the war "slides" on hand, but make them specially to order.

In making up an assortment of "slides," it is well to have about one in five colored. A good outfit is made up as follows:

Single Stereopticon, fitted for both oil and gas,	*$ 55.00*
54 Plain "Slides" @ $1.50 each,	*81.00*
3 Statuary Groups, war subjects, @ 75 cents each,	*2.25*
14 Colored "Slides" @ $2.50 each,	*35.00*
Fifteen-foot Curtain, strongly made,	*7.50*
1000 Admission Tickets,	*1.50*
1000 Reserved Seat Tickets, with coupon checks,	*1.75*
250 Window Hangers, in colors,	*4.00*
Total cost of outfit with SINGLE stereopticon fitted for oil and gas,	*$188.00*

With the outfit we furnish a descriptive talk or lecture explaining the war scenes.

When you get well started with the *single* stereopticon outfit you will soon wish to have a *double* stereopticon, so that you can give the *dissolving* view exhibitions and extend your business to large towns and cities; all that will be necessary for you to do will be to purchase another *single* stereopticon and connect it with the one you have, by a dissolving key, and you will have the complete dissolving view double stereopticon. The other stereopticon will cost $55, the same as the first one, and you will also need a dissolving key, which costs $12; this added to the $188, which you paid for the single stereopticon outfit, makes the total cost of outfit, complete with double dissolving view stereopticon, $255. (The "slides" which you get with the *single* stereopticon outfit are used with the *double* stereopticon also, therefore no change of "slides" need be made when you go to work with the double dissolving view stereopticon.)

There are several first-class opticians in this country who make good stereopticons. We have spent considerable time in examining and testing various makes of stereopticons, and we have come to the conclusion that the "Charles Beseler" is the best. For this reason we use it ourselves in giving our exhibitions, and recommend it to any one who desires a first-class instrument at a fair price.

If any one wishes to exhibit our views we will procure for him a "Beseler" stereopticon. We will furnish this stereopticon at the maker's price. It cannot be got one dollar cheaper if it is purchased direct of Mr. Beseler. We will procure the stereopticon more as an accommodation to our agent than as a matter of business, in order that we may forward the complete outfit all together and ready for exhibiting. We do not make a business of dealing in stereopticons, but only get them for our own agents. Our business is solely the *war view* business. We do not keep stereopticons in stock, but will procure one if ordered. Our own stereopticon is a "Beseler," and we shall be pleased to show it to any one who will call on us. If you have a preference for any other make, get whatever style and make you

prefer, and we will supply the balance of outfit. We *recommend* the "Beseler," but we do not insist that our agents shall use this make if they prefer any other. All we ask is that you have an A No. 1 instrument.

We wish to have our war views brought before the people in the *best possible* style.

It is not only for our interests that this is done, but for the interest of the exhibitor. If our agent gives an exhibition in a town, and shows the public a fine assortment of our war views with a *first-class apparatus*, so that each view comes out on the canvas clear and startlingly realistic, he has advertised the exhibition so well and favorably that when he visits that town again he is of course assured of a full house. Our own experience in giving the exhibition is that the second visit to a town pays better than the first. We have given the exhibition in some places *five* times. Repeated invitations to "come again" are the best evidences we can possibly offer as to the real merit of the war view entertainment.

But if an exhibitor has a *cheap* lantern, it makes no difference how good his *views* are, *he cannot show them well*, and the result is that he not only does not make much money, but he disgusts the public with a poor show, and they do not wish to see him again.

These are facts which are apparent and clear to everybody.

One great advantage which a stereopticon exhibition has over a theatre company is this: a theatre company must have a large stage and fine scenery or they cannot give a real good show; but the stereopticon exhibitor can go into a school-house, if he has room enough to put up his canvas, and can give *precisely the same exhibition* that he would give in a magnificent opera-house, just as good, just the same exactly; therefore the man who has a first-class stereopticon outfit can go to small towns where theatre companies never go, and consequently where the people are sure to come and see a good show if it is given, and as his expenses are light he can arrange to stay two nights in a place. The first night he will probably get only a small audience, but he shows them that he has a first-class exhibition; during the next day those that were there the first night spread the news all over town that it is a show worth seeing, and the second night he packs his house full.

Our advice then is this: Commence at the bottom and go up by degrees, as you get the business learned in all its details. Don't start out with the idea of giving your first exhibitions in large cities.

Get a first-class single stereopticon and the outfit described on page 14; exhibit in small towns, two nights in a place, until you get thoroughly posted in the business, then get another single stereopticon and put the two together with a dissolving key, and you have a complete double dissolving view stereopticon, capable of giving the very best possible exhibition in any opera-house in the land.

Occasionally you can add to your collection of views another set, and in this way you can arrange to visit the same place a number of times. Mr. Stoddard, Mr. French, and others of the most successful exhibitors, go to each place five times during the season; that is, they have a "course" of five different exhibitions. It is pleasanter, cheaper, and more profitable to have a small circuit and go over and over it than to try and cover so much ground that your traveling expenses eat up half of your profits.

The exhibition of the war views on canvas in such a vivid and realistic way creates a demand for the war photographs. Right here is where *our profit* comes in. Each exhibitor of our war scenes is appointed our agent for the sale of these war photographs. At each exhibition, anywhere from five to fifty dozen views ought to be sold, according to the size of the place you show in. As you make a good profit on these photographs it will pay you to employ one or two bright young men in each place to act as ushers and to sell the views. A complimentary ticket for his girl and a small sum of money in payment for his services will generally secure all the help you need. You will learn all these details of the business in a short time, and when you have become perfectly familiar with them, *then* is the time for you to get your second stereopticon and prepare for doing a larger business. We will furnish a printed descriptive talk about each view, so that the lecturer can have the scenes all arranged to come on the canvas just as he wants them, and can have something ready to say about each. One view may call for a pathetic little story, another view is best described by a funny incident of army life, another view brings out a ringing old army song, and so the evening slips away before your audience knows it. Every minute is occupied, and they go home feeling that they have been splendidly entertained.

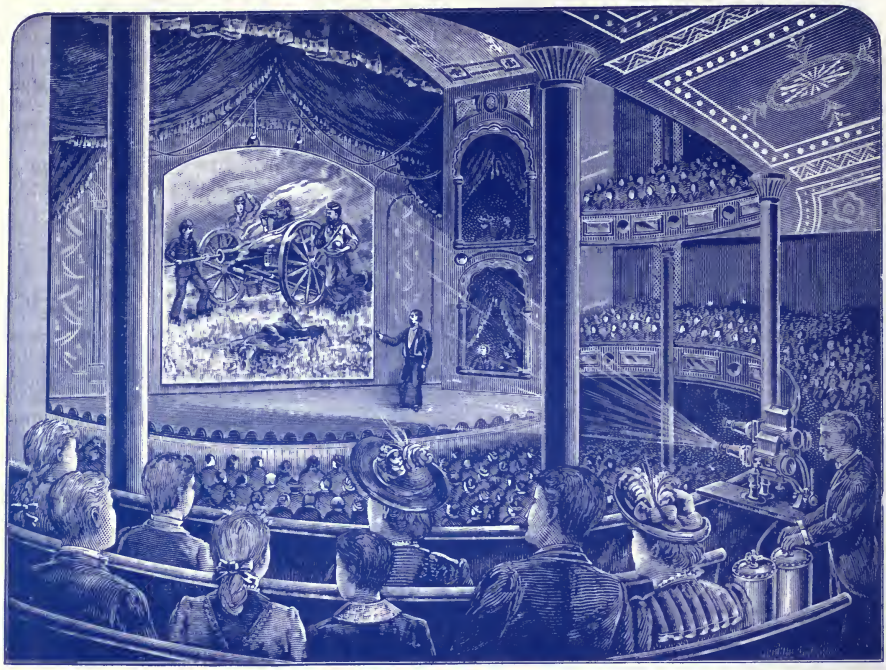
If you can come to Hartford and see the stereopticon and views, we would like to have you do so. If they are not exactly as represented, we will pay all your expenses in coming here and returning home. We invite you to consult our references and ascertain that we are a reliable company and that we do as we agree.

Our references are the United States Express Agent, of Hartford; The Adams Express Agent, of Hartford; The Connecticut Trust and Safe Deposit Company of Hartford; The Commander of the Department of Connecticut, G. A. R.

NOTICE.—There are many kinds of CHEAP Magic Lanterns advertised. They are USELESS for public exhibitions, as they WILL NOT show a good view satisfactorily to an audience. They are mere toys, fit only to amuse children. Do not be induced to order a magic lantern for $10, or $15; you will not get a satisfactory apparatus. No good, reliable instrument can be made for such a price.

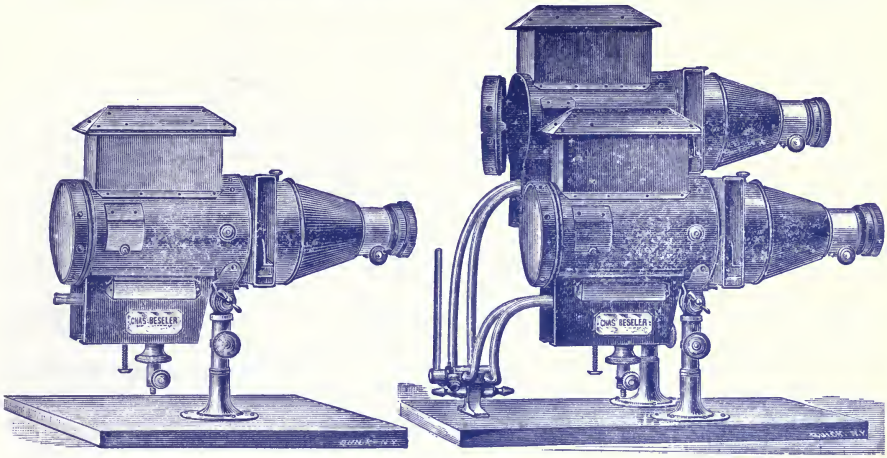
[For Illustrations of the Stereopticon, see pages 16 and 17.]

The Stereopticon Exhibition of War Views.



This cut shows the interior of an Opera House, and illustrates how the Stereopticon is used. It is placed in the front row, center, of the "Dress Circle." From here the operator projects the scene upon the curtain or canvas at the back of the stage. The lecturer stands on the stage (at one side, so as not to interfere with the scene on the curtain), and as the views come out on the canvas he describes each scene to the audience. The cut shows the *Dissolving View* Stereopticon; that is, two stereopticons—"Beseler" make—connected with a dissolving view key. The dissolving view effect is produced as follows: the cut shows that the scene now on the curtain comes from the *lower* or *bottom* lantern. In the *upper* or *top* lantern is another view; the *top* lantern is now dark; when the next scene is to appear on the curtain the operator simply turns the dissolving key and thus shuts the light off from the *bottom* lantern and turns it into the *top* one; this of course causes the *bottom* lantern to become dark, and the view now seen dissolves out of sight, while the other view in the *top* lantern comes out gradually till it is strong and clear. Then the operator takes the view out of the *bottom* lantern and puts in another one, and turns the dissolving key, which sends the light into the *bottom* lantern again and cuts it off from the *top* one. So on from one to the other, causing each view to dissolve away and a new one to come in its place. This shows why it takes a *Double Stereopticon* or *two lanterns* to make the dissolving view effect. The Single Stereopticon will show the views here just as well as the Double Stereopticon does, except that the Single Stereopticon will *not* produce the dissolving view effect. The Single Stereopticon presents the views on the canvas just as clear, just as large, in fact exactly the same as this Double Stereopticon does. The Double Stereopticon is only two Single Stereopticons brought together and connected by means of the dissolving key, therefore anybody who has a Single Stereopticon outfit can add another Single Stereopticon to it and connect them with the dissolving key, and thus have a first-class Double Stereopticon, capable of giving the best exhibition possible.

THE "CHARLES BESELER" STEREOPTICON.



THE SINGLE STEREOPTICON. THE DOUBLE STEREOPTICON.

The above cuts give a fair representation of the "Beseler" Stereopticons, which we believe to be the *best* stereopticons made. They are handsome, strong, well made, and thoroughly serviceable.

Perhaps the best recommendation they could have is the fact that they are used by all the Normal Schools of the State of New York; also by the Museum of Natural History, in Central Park, New York; the College of Pharmacy, New York; the School of Mines, New York; the College of Pharmacy, San Francisco, Cal., and many others. The fact that these colleges and scientific schools use them is ample proof that they are A No. 1, and we recommend them to our agents as thoroughly satisfactory instruments in every respect, and perfectly calculated to show our war views in a clear and realistic manner.

Selecting the Views for an Exhibition.

The photographic "negatives" of the war scenes were made by the old-fashioned "wet-plate" process, which was the only process known at the time of the war (1861–1865).

It is more than a quarter of a century since these "negatives" were made, and many of them have undergone chemical changes which make it impossible to get a good, clear "slide" from them.

Others of the "negatives" are just as clear as though they were made yesterday.

It is impossible, without making a careful examination of the "negatives," to decide which are in condition to make a clear view.

Therefore we advise those who wish to exhibit the war scenes with the stereopticon, to leave the selection of the views mostly to our judgment.

We can look over the "negatives" and pick out those that are in good condition to make a fine view on the curtain.

It would be impossible for you to tell from the catalogue which views will make good, clear scenes on the curtain.

We shall use our very best judgment in making the selection of views for any one who wishes to give the exhibition, for it is just as much for our interest to have you make a thorough success of the exhibition as it is for your interest, because your success means large sales of the photographs wherever you exhibit them; therefore our interests become identical, and we shall naturally do our very best to fit you out so that you will make a thorough success of the business, for our main object is to work up a big sale for the War Photographs.

Besides the views that are named on pages 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13 in this catalogue, we have many not yet classified for the catalogue. From the entire collection we will select the best for an exhibition.

If you will simply select (from the following list) the *battles* you are most interested in, or which

will take best in the section of the country where you wish to exhibit, and will leave the selection of the rest of the views to our judgment, we will get out a set of war scenes that cannot be surpassed.

LAND BATTLES.

EASTERN ARMY.	WESTERN ARMY.
Sheridan's Final Charge at Winchester.	*Battle of Chattanooga.*
Battle of Fredericksburg.	*Battle of Kenesaw Mountain.*
Sheridan's Ride.	*Alatoona, or "Hold the Fort."*
Battle of Gettysburg.	*Siege of Atlanta.*
Battle of Antietam.	*Siege of Vicksburg.*
Battle of Spottsylvania.	*Battle of Shiloh.*
	"The March to the Sea."

NAVAL BATTLES.

Capture of New Orleans.	*Battle of Mobile Bay.*	*Battle of Port Huron.*
Monitor and Merrimac.	*Kearsarge and Alabama.*	*Capture of Fort Fisher.*

If the battles in which you are most interested are not in the above list, write and tell us what you want, and if we have them we will include them in your outfit.

THE MUSEUM EXHIBITION CASE.

Exhibition of War Views.

A PLEASANT AND PROFITABLE BUSINESS.

No Exhibition can be given which will interest the Public so much as Real War Scenes.

To enable our agents to exhibit the war views in a satisfactory and profitable manner, we have had made, by a skilled optician, a Museum Exhibition Case, so arranged that four people can be entertained at the same time.

On *each side* of the case there are two pairs of fine, strong, stereoscopic lenses, set at a proper distance apart, so that the exhibition can be given to four persons (two on each side of the case) at the same time.

At a proper focus from the lenses an apparatus is arranged to hold the views at a right angle with the lenses; strong reflectors are so placed as to catch the light and throw it directly upon the war scenes as they come into view of the people looking through the lenses. This extra light from the reflectors brings the scenes out splendidly.

Under each view is printed its title, in plain sight of the person looking through the lenses. Having the full printed description of each scene adds greatly to the pleasure of studying the war views.

The apparatus which holds the views is controlled and operated by the exhibitor from one *end* of the case. There are forty-eight views in the case, no two views alike. Of course four views are before the lenses at a time—one view before each pair of lenses. By one simple turn of the apparatus the exhibitor brings up four other views; as soon as the people at the lenses have had a fair opportunity to see these four, the exhibitor gives another turn to the apparatus and brings four more views up before their eyes, and so on until all the views have been shown.

A brief lecture or descriptive talk about each scene makes the exhibition much more interesting, and at the same time draws a crowd around your case and keeps them there, and they are always anxious to get a chance to see the scenes which they hear you describing.

We do not fix the price which our agents shall receive for exhibiting the forty-eight scenes, but we *recommend* that a uniform fee of ten cents be charged. This is a fair price, and no person—man, woman, or child, rich or poor, intelligent or ignorant—will begrudge the money for the privilege of

CAUTION.—Unless you are exhibiting to Veterans, do not put in too many views showing such terrible scenes as the wounded at hospitals, the dead on battlefields, burial of the dead, embalming scenes, etc., etc., because there are many people (especially ladies) who object to looking at these awful scenes.

looking back a quarter of a century to the *very actual scenes of our war*. From college president to boot-black, none are too high or too lowly to be interested in the scenes revealed by these lenses. It is thrilling history of our great war brought right before them; it is no guess-work — *it is the real thing*, just as the camera of the government photographer caught it; as exact as a reflection in a mirror.

As the case can be used in the evening as well as day-time, the agent can visit G. A. R. Posts and find ample business in the ante-rooms in the evening. When you get to work with the case and money begins to come in, you can send and get another outfit of views for the case, so as to give two different exhibitions. By this plan you can exhibit to the same persons to whom you first exhibited, for, having seen one exhibition of views, of course they will be eager to see the next. You will find everybody interested in looking at the views, whether soldiers or not. This Exhibition Case is calculated for use at Fairs, Reunions, Post Rooms, Hotel Offices, in stores, houses, or on the street. It can be used in the day-time as well as in the evening. It is entirely different from a stereopticon. It shows the war views through lenses. It will *not* throw the scenes on canvas. If you want a light, pleasant business, the Exhibition Case with four sets of lenses will furnish you the means of taking in dimes very easily. We had two cases of the war views on exhibition at our Post Fair. They were kept busy all the time, and earned a handsome sum for our Relief Fund. We also had the cases in use at the Fair given by Stanley Post No. 11, of New Britain. (See letter on next page of this catalogue, from the Commander and Committee of said Post.)

The views are not yet fully catalogued. We have thousands of different views. They were photographed during the war at Yorktown, Fredericksburg, Gettysburg, Atlanta, Chattanooga, Knoxville, Nashville, Mississippi River Campaign, Morris Island, on the Peninsula during the McClellan Campaign, Charleston, Fort Sumter, Lookout Mountain, Army of Tennessee, Petersburg, Richmond, etc.

In selecting an assortment of views for exhibition in the case, it will not be possible to arrange it so as to show each soldier's company, regiment, or brigade. Of course each comrade would like to see his own regiment shown, but a moment's reflection will convince you that this is not possible; the only *practical* way is to make a selection of views which will be likely to interest the *public generally;* therefore the assortment should be made to include Battlefields, Batteries, Regiments, Forts, Picket Posts, Pontoon Bridges, Signal Towers, Rebel Prisoners, the Wounded, the Dead just as they fell, Burial of the Dead after the Battle, Libby Prison, the Monitor, etc., etc. In this way all are more likely to be interested. As the views cannot be obtained anywhere except from us, our agents have a clear field.

Price of the Museum Exhibition Case with four sets of lenses and forty-eight views, all complete, - $56.25

EXTRA SETS OF VIEWS CAN BE ADDED FROM TIME TO TIME AS YOU REQUIRE THEM.

The price quoted above is for the "Museum Case" and views carefully packed and delivered to the express or freight office in Hartford. We make no charge for boxing or packing, but freight or express charges must be paid by the agent. The main body of the Museum Exhibition Case is made of black walnut and cherry woods, handsomely finished. The weight of this outfit, packed for shipment, is about 100 pounds.

If you can come to Hartford and see the outfit in use in our office, we would like to have you do so.

If the Museum Exhibition Case and the war views are not exactly as represented, we will pay all of your expenses in coming here and returning home. We invite you to consult our references and ascertain that we are a reliable company, and that we do as we agree.

SPECIAL-SIZE MUSEUM EXHIBITION CASE.

(BEING TWO OR MORE "MUSEUM CASES" GEARED TOGETHER.)

We have arranged the "Museum Case" so that two or more cases can be geared together and all work as one case. Therefore, as you progress in the business, you can add another case and thus be able to show to eight persons at a time. This is found necessary at Fairs, Encampments, or other places where there is a great crowd, and where the case for four persons at a time will not meet the demand.

Committees of Fairs, etc., readily grant eligible space to the Museum Exhibition Cases, as they are an added attraction without expense, and are sure to bring in more money to the fund.

We reserve the State of Connecticut as our own territory, and run the cases in the fairs, etc., here in this State. The sole right to a sufficient portion of any other State (not already taken) will be granted to an enterprising agent. Ample territory will be granted to each agent, so there will be no competition.

When we place the "Museum Case" in Fairs, we allow the Committee one-half of all the money taken in. It costs us nothing to run the case, only the wages of the person we employ to tend it. Frequently the Committee will furnish some pretty young lady to tend the case and take in the dimes, but

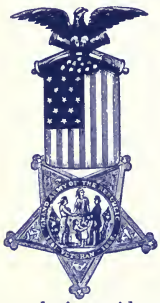
even if we were obliged to employ some one to tend it, we can get a good competent young lady for $1.50 to $2.00 per day. As we can show to forty or more persons an hour, at ten cents each, our share of one-half gives us a good profit, even after paying the wages of the person who tends the case.

The advantage of having the Museum Cases geared together, instead of having one solid Case, is that if (as sometimes happens) two small Fairs are being held in adjacent towns at the same time, the two Cases can be separated, making *two* Museum Cases, each showing to four persons at a time, and thus get the benefit of both Fairs. The gearing is quite simple, so the Cases can be separated or connected in about one minute. When the Cases are shipped from one place to another they can be handled and moved much more easily separate than if it was one solid Case.

Fairs, Camp-fires, etc., furnish a rich harvest which can be gathered with one or more of the Museum Exhibition Cases.

The right sort of man can have an entire State and act as general agent, and by having a number of sub-agents at work in his State, can, by proper management, work up a splendid business and have a steady income.

The following is a sample of the letters we get from G. A. R. Posts who have our war views in their Fairs; showing how the Exhibition Cases are liked by the Fair Committees. In every place where they are put on exhibition, they "take." The Comrades are all pleased with them, and the people patronize them in great numbers. They are a complete success, and are the most rapid "money getters" that any Fair can have.



Headquarters Stanley Post No. 11, G. A. R.,

NEW BRITAIN, CONN.

THE WAR PHOTOGRAPH & EXHIBITION COMPANY, Hartford, Conn.

Dear Comrades:—On behalf of Stanley Post No. 11, G. A. R., we wish to tender you our thanks for the very satisfactory attraction you placed in our Fair, just closed.

The Exhibition Cases of your real war views pleased everybody; not only the old soldiers, but the citizens and ladies and children appreciated the opportunity given them to *see for themselves* what war really was. Our well-known Comrade, Ira E. Hicks, Past Department Commander, was much delighted when he discovered his own picture in a group of soldiers on the lines before Charleston. It was conclusive evidence of the genuineness of your war photographs; indeed, they prove themselves to be all you claim for them, and any Fair Committee who secures them will find them an excellent source of pleasure and profit, without one penny of expense.

Your ingenious arrangement of the lenses, so that a number of persons can be entertained at the same time, is admirable, as it enables the Fair to gather in the dimes rapidly. We wish you continued success.

Yours in F., C., & L.,

GEORGE H. BECKETT, *Chairman Fair Committee.* FRANCIS H. SMITH, *Post Commander.*
WM. H. GLADDEN, *Secretary Fair Committee.*

THE DOUBLE EXHIBITION CASE.

This is a handsome case made of black walnut and cherry, with *two pairs* of fine stereo lenses, and shows views to *two* persons at a time. It has two reflector tops, which can be closed when the Case is not in use. The forty-eight views in this Case are placed in an ingeniously arranged holder, the same as in the Museum Exhibition Case, and do not have to be handled at all while exhibiting them, consequently they can always be kept clean and bright. This Case weighs less than thirty pounds with the forty-eight views all complete. For a crippled comrade it is just the thing, being light and easily handled and worked. It is similar in its arrangement to the Museum Exhibition Case, except that this Double Case shows to but two persons at a time.

Price of Double Exhibition Case with two sets of lenses and forty-eight views, all complete, $27.75

There are many comrades who would make admirable and successful agents and exhibitors of the war views, but who cannot afford to buy a first-class outfit to commence with. To all such we say, Do not give up the idea because you cannot commence at the top. It will be time well and profitably spent for you to begin at the bottom and work up. You will become familiar with the views and with the details of the business, and this knowledge will be of great value to you when you commence exhibiting with the stereopticon. Even if you commence with the Double Exhibition Case, you can work up rapidly, and within three or four months from the time you begin you can make money enough to purchase a Stereopticon outfit, if you will attend to business.

We want Good Agents to Exhibit these Views.

"DOES IT PAY?"

"Will it pay me to handle the *war view exhibition?*" is a question sometimes asked us by those who would like to exhibit the war scenes, but who are in doubt about their ability to make a success of it. In answer to the question, we print the following letter received from a comrade in California, who has been our agent in that section for nearly a year, and it shows that *the Exhibition Case will earn good wages* for an agent if it is properly attended to. Comrade Boulden writes us as follows:

SELMA, FRESNO COUNTY, CALIFORNIA.

THE WAR PHOTOGRAPH & EXHIBITION COMPANY, Hartford, Conn.

COMRADES:—I have rigged my Exhibition Case with lamps and now I show the war scenes both during the day and evening. I am glad to say that I have been for the last ten months making a good living for my family of seven persons, besides paying up some back debts, etc. I exhibit on the street, charging 15 cents for one side, and 25 cents for both sides. No one objects to this price, and I give universal satisfaction. I want to get a larger outfit as soon as possible, and should have saved enough for it before this time if it had not been for doctor's bills and other debts which I am paying up, which accumulated while I was laid up with a broken arm and elbow before I got this Double Exhibition Case. As soon as I can get a "Museum Case" I can largely increase my business. Contrary to my expectations, I find that I am a success as a lecturer—that is, in explaining the war scenes—though I never had any practice before I got the Exhibition Case.

Yours in F., C., & L.,

JOHN W. BOULDEN.

The above letter came to us without any solicitation, and it can easily be verified either by writing to Comrade John W. Boulden, Selma, California, or to the commander of the G. A. R. Post in Fresno City. Mr. Boulden is a worthy comrade who took a Double Exhibition Case nearly a year ago, just as he was recovering from a compound fracture of his arm which had laid him up for several months, during which time he of course was earning nothing, and got considerably in debt.

Some applicants think they ought to have the entire *State* to work in exclusively; we will give an agent all the territory he can attend to, yet we cannot assign an entire State to one Exhibition Case. The way to make money with the case is not to run all over creation, but just work the territory thoroughly. It is much the same with this as it is with picking berries: the boy who runs all over the fields to find the place where the berries are the thickest, don't get nearly as many as the one does who, when he finds a patch of berries, *picks them.* If agents will learn this lesson they will find no trouble in doing well with the Exhibition Case in a reasonable amount of territory, without trying to cover an entire State. It will be observed that Comrade Boulden charges 25 cents for showing 48 views. We do not object to this price being charged, but we do not *recommend* it. It may do in California or at some big fair, but for a regular thing, we recommend ten cents; no one will find fault with that, and an agent can do well at that price.

[Since the above letter was written to us Comrade Boulden has ordered a "Museum Case," and he is now doing much more business than when he had only the double case, which would show to only two persons at a time. Comrade Boulden is now working the "Museum Case," and says he is soon going to order a first-class Stereopticon outfit.]

SPECIAL TO AGENTS.

The following are some of the questions which are likely to be asked by agents or those who contemplate taking an agency for the exhibition and sale of our war views. We print them here, and append our replies to them, in order to save writing long letters to convey the same information.

Question 1. — ***How much territory will you give me?***

Answer. We will assign you all the territory you can work to advantage, and besides the territory actually assigned to you, we will *reserve for you* additional territory, which we will assign to you as you may require it. In thickly settled States three or four counties furnish all the territory an agent

can attend to, while in more thinly settled States an agent might require eight or ten counties, or even more. Therefore we fix no arbitrary rule, but will assign to each agent whatever amount of territory he may require.

Question 2. — ***Do you give Agents sole right to territory assigned them?***

Answer. Yes. Each agent has the *sole* and *exclusive* right to the territory we assign to him. No charge is made for territory. We assign territory *free* with each outfit.

Question 3. — ***How do you protect an Agent in his territory?***

Answer. By legal injunction against any agent who disregards his assignment, and trespasses on the rights of territory of another. A test case has been tried and the Court has decided that one agent cannot legally trespass on the rights of territory of another, except by permission of the agent to whom the territory is assigned. In fact it very seldom happens that one agent will trespass on the territory of another. Each agent is dependent on us for the goods he sells. He can procure them nowhere else. Should we ascertain that he is trespassing on the territory of another, we warn him off, and if he fails to heed our warning, we refuse to fill his orders for goods, and this of course stops his business. Should he then *persist*, by exhibiting with the Museum Case or the Stereopticon on another's territory, we secure an injunction, and he must either obey that or settle with the Court. We never had but *one* case where it was necessary to secure an injunction from the Court. That settled it,—the trespassing agent obeyed the injunction, and quit.

Question 4. — ***Do you grant a Certificate of Agency?***

Answer. We do. Each agent is given a Certificate of Agency, sealed and signed by us and duly witnessed. This Certificate clearly defines the rights and privileges granted to our agents, and sets forth the territory assigned to the agent.

In our office we have large atlases showing each State, County, City, Town, and Village, and we are thus enabled to mark off clearly the boundary line of each agent's territory.

Question 5. — ***Do you start Agents on credit or on the installment plan?***

Answer. We do not. Our business is strictly on a cash basis. There never was a credit business done yet but what there were *losses* due to it. Who pays for the losses or bad debts? Why, those who pay their bills. It is an old and true saying that "those who pay, pay for those who don't pay." In other words, if we have a hundred agents and we do a credit business, and ninety of them pay and ten of them fail to pay their bills, our prices must be made high enough to provide for the *losses* we incur by the *ten* who do not pay; therefore it is readily seen that the *ninety* who pay must pay enough to cover the losses incurred by the *ten* who do not pay. We prefer to do a cash business with the ninety who pay their bills, and have no losses to saddle upon them, rather than to do a little more business by the credit system, and saddle off a batch of losses upon the agents who pay.

Our outfits for agents are made for various prices, so that any one who really wishes to become an agent can do so. An agent can *commence* with the smallest and cheapest outfit, and soon work along up until he can have the most expensive outfit and do a large and splendidly paying business.

Question 6. — ***Do you give more territory with a Stereopticon outfit than with an Exhibition Case outfit?***

Answer. Yes. An agent with a Stereopticon outfit needs considerably more territory than an agent with a Museum Case. An agent with a Stereopticon outfit needs a territory containing from 150 to 200 places where he can profitably give the exhibition; this would occupy him about a year to make the entire round of his territory; then the second year he could take an entirely new set of views and go right over the same territory again, and do even better the second trip than he does the first. An agent with a Museum Exhibition Case does not need half as much territory, because he will average at least a week in each place, and if he has a territory which gives him 52 towns he will not probably make the entire round in a year. Long before he gets through with 52 towns he ought to have money enough to get the Stereopticon outfit and increase his territory and his business.

Question 7. — ***How soon can you ship an outfit after you receive the order?***

Answer. In about one week. We do not keep the outfits in stock, but make them to order for our agents; the photographic views, which the agents sell, we keep in stock all the time; therefore after an agent gets started with his exhibition outfit we are always enabled to fill his order for the photographic war views the same day we receive it.

Question 8. — ***Which is the best way to have outfits shipped?***

Answer With regard to shipping goods, we wish to correct a mistaken idea that prevails to some extent.

Some of our correspondents ask us to ship the outfit by *Fast Freight*, C. O. D., as *Freight* is so much cheaper than *Express*.

As a rule, Fast Freight costs only about one-sixth as much as Express; that is, a case of goods that would cost you six dollars for Express charges would probably cost you only about one dollar if sent by Fast Freight.

Sometimes the difference is even more than one-sixth; for instance, we sent a box of goods to a comrade out in Montana, and the Express charges on the box were $26.50; we made inquiries at the Fast Freight office as to what the same box would cost if it had been sent by Fast Freight, and found out that it could have been sent for $3.20.

Of course we had to ship it by Express because the comrade ordered it to be sent by Express, but after he got it, and found out how much cheaper he could have got it by Fast Freight, he saw what an expensive mistake he had made in having it go by Express. Goods will go a little quicker by Express than by Freight, but not enough quicker to pay so much difference. Our goods are carefully packed and will go just as safely by Freight as by Express.

If you wish goods shipped by Fast Freight you must remit the full amount of the bill with your order, as the Freight Companies do not do a C. O. D. business. If goods are sent C. O. D., they must go by *Express*.

Question 9. — ***Does it require a skilled operator to run the Stereopticon?***

Answer. It does not. We will warrant to take any boy of ordinary intelligence (15 years of age or more) and teach him in one hour how to operate the Stereopticon correctly. We send printed instructions with the outfit.

Question 10. — ***Is oxy-hydrogen gas safe for anybody to use?***

Answer. Our operator has used it hundreds of times, without the slightest trouble or accident of any kind. One day when our operator was sick, and we had an exhibition to give that evening, we took a boy about sixteen years old, and after one lesson of less than half an hour, this boy went with us and operated our double dissolving view stereopticon, using the gas as well as our old operator could have done.

Question 11. — ***Do you make your own gas, and use gas-bags in giving the exhibition?***

Answer. No; we do not. We never made a foot of gas nor used a gas-bag in all our experience. We do not know of a first-class exhibitor anywhere who uses such an old-fashioned thing as a gas-bag. The gas-bags hold the same relation to the gas-cylinders that an old lumbering stage-coach holds to the modern railroad express train. No one wants to be bothered with making gas, for it is a stinking, dirty business, and nine times out of ten the exhibitor has no time to waste in making gas; moreover, no good exhibition can be given from a gas-bag, for the pressure can never be made equal, and consequently the light is never steady and equal, therefore your scenes never come out as good on the canvas. If any one advises you to use a gas-bag, just ask him to name one first-class exhibitor who uses gas-bags. He cannot do it, for no first-class exhibitor does use them. We assume that if you take hold of this business you want to give a first-class exhibition (and we want to have you give it first-class if you give it at all), therefore we say do not use gas-bags, but, on the contrary, use oxy-hydrogen gas from gas-cylinders, for the cylinders are neat, easily handled and managed, reliable, and always ready.

Question 12. — ***How many exhibitions can be given with one pair of cylinders?***

Answer. One pair of cylinders will give from six to eight exhibitions.

Question 13. — ***Are the cylinders heavy and troublesome to carry?***

Answer. Cylinders weigh about one hundred pounds. We always take them on the cars with us and have them checked as our baggage.

Question 14. — ***Where can the cylinders of gas be procured?***

Answer. New York, Boston, Philadelphia, Chicago, St. Louis, Cincinnati, Kansas City, and many other places. We will send you the address of the Company nearest you that furnishes the gas.

Question 15. — ***Do I have to buy the gas-cylinders?***

Answer. No. The gas company own the cylinders, and you simply buy the gas, and they send it to you in these cylinders. When the cylinders are empty you send them back and take a fresh pair. You do not have to send them back and wait for them to be filled, but by ordering a fresh pair a day or two before those you have are empty, you will get the filled pair by the time you are ready to send back the empty pair.

Question 16. — ***What is the cost per night of the oxy-hydrogen gas used from the cylinders?***

Answer. The average cost is, according to our experience of more than one hundred nights, about two dollars per night; this is allowing for the cost of the gas and also the express charge on the cylinders to and from the gas company.

We advise the use of the gas, because the gas makes a first-class exhibition, whereas the oil light makes not so clear and good a scene. There are some agents who use the oil light and who do a good, fair business, but we believe that by using the gas they could increase their receipts by more than enough to pay the difference in cost between the gas and the oil. Of course oil does not cost much, and some agents think that they might as well save the two dollars per night which the gas would cost them, but we think they are mistaken. Two dollars per night is equal to *eight* tickets at *twenty-five cents each*, and it is our opinion that an exhibitor will get more than *eight* tickets *more* each night if he uses gas, and is thus able to advertise on his bills that he uses the oxy-hydrogen lime light (the best light known to science), than if he used oil light, which everybody knows is not as good as the gas light; for illustration, suppose you average two hundred and fifty tickets per evening while using the oil light, and by using the gas light you averaged two hundred and fifty-*eight* tickets; you will readily see that the gas has really paid for itself by getting you a larger audience. In point of fact, you would get a great many more than eight tickets per evening in excess of what you would get with oil light; probably in most places your audience would be one-half larger if you used the oxy-hydrogen light than if you used oil light, for there are cheap, oil-light exhibitions of Bible scenes or of foreign scenes traveling through the country, and they do not give satisfaction to the public, but let a *really first-class exhibition* come to a town and let it be so advertised that the public will know that it really *is first-class*, and the public are always ready to respond liberally with their patronage to anything that is really first-class. This war view exhibition *is*, when properly presented, *first-class*, and capable of entertaining any audience, and it is our desire that our agents shall present it in a first-class manner, as it is really for our mutual interests that the exhibition be kept on the high plane of excellence where we have placed it and where it rightfully belongs. We therefore advise our exhibitors to use the oxy-hydrogen gas and thus give the highest satisfaction both to the public and to themselves, for there is a sense of satisfaction in the mind of the exhibitor when he knows and feels that he has given the public the very best exhibition possible, and one to which no exception can be taken; it *pays* in every sense to do the *best work;* your reputation will go in advance of you, and you will find that it pays in dollars and cents, as well as in mental satisfaction, to have the reputation of having an "A No. 1" exhibition; you will get lots of people to buy tickets who would not accept a *free* ticket to a *cheap* exhibition. The motto we adopt is, "There is nothing too good for the great American public," and we advise all our agents to adopt the same motto.

Question 17. — ***What admission do you charge, and what for reserved seats?***

Answer. Our usual price of admission is 25 cents, and 10 cents extra for reserved seats. We are guided in our prices by the usual custom of the place where we give the exhibition. In some places we have charged 50 cents admission, and 25 cents extra for reserved seats.

Question 18. — ***What are your terms for giving the exhibition?***

Answer. We give the exhibition either for a fixed sum or else for a share of the net profits, whichever way we agree on with the organization that we give the entertainment for. As before stated, we always give the exhibition under the auspices of some organization, either a G. A. R. Post, or a Sons of Veterans' Camp, or a Woman's Relief Corps, or a Church, or some other prominent organization. If they prefer to employ us to come and give the entertainment for a fixed sum, without any reference to how much they may take in, our terms are $75.00 for *one* night or $125.00 for *two consecutive nights;* they pay us this sum and we come and give the exhibition for them, and they furnish the hall or opera-house, do the bill-posting and advertising, and all other incidental work connected with giving the entertainment. On our part, we pay our own railroad and hotel bills and give the exhibition. The best and most satisfactory terms, however, are an equal division of the *net receipts;* for illustration: we make an agreement to give the exhibition for a certain organization; they see to engaging the hall or opera-house, doing the bill-posting and advertising, selling the tickets, and all other business necessary to the success of the entertainment, as far as the local work is concerned. On the day appointed we go to the town and

attend to our part of the contract, viz.: getting our curtain set and our Stereopticon placed and tested, so that when evening comes and the audience assembles we are in readiness to give the exhibition. The organization under whose auspices we are, provides ticket-seller, doorkeepers, ushers, etc., generally in the uniform of the organization. After the entertainment is over we go into the box-office with the committee and "settle up." First, we count the tickets and then balance the ticket sales with the cash; the committee who have had charge of the local preparations present all the bills that they have contracted on account of the entertainment, such as rent of the hall, bill-posting, advertising, etc.; on our part we present our bills for our expenses in coming there—that is, our railroad fares and our hotel bills —and $2.00 for the gas used in giving the exhibition. Thus we ascertain exactly what the expenses have been. Then there is taken out from the cash, enough money to pay all of these bills in full. The remaining cash is, of course, *net profit;* these net profits we divide equally, giving the Post or whatever organization it is that we are working for, one-half of the money remaining after all bills are paid, and taking the other half for our share. This we have found to be the most satisfactory way to arrange the terms. On these terms there is no chance for fault-finding in the settlement; if it has been a good night and we have had a full house we are satisfied, and on the contrary, if it has been a poor night, when from stormy weather or from any other cause we have not had a full house, the Post or whatever organization it is does not feel as they would if they had to draw on their treasury to pay us a fixed sum agreed on beforehand. This business is like any other business in this respect, viz.: there are nights when we do a splendid business and "pack the house," and then there are nights when from bad weather or from some other cause we make a poor night and get in barely money enough to pay expenses. We have, up to this writing, given the exhibition just one hundred and seventeen different times; we have got, in one single night, for our share of the net profits, $128.75, and, on the other hand, we have given the exhibition when we received less than $3.00 for our share, after all bills were paid. In figuring up our entire receipts for the one hundred and seventeen exhibitions that we have given, we find that we have *averaged* a profit of about $31.00 for each night; that is, as above stated, we have had *good* nights and *bad* nights, but taking them all together we have *averaged* about $31.00 per night, net profit. The night above-mentioned, when we got $128.75 for our share of the profits, was an *exceptionally* good night. We never got so much in one night but once, but we have frequently received over $100.00 for our share in a single night; and then, on the other hand, as before stated, we have gone down to less than $3.00 for our share. If you would like to see the exhibition given, we shall be pleased to have you do so, and then you can judge for yourself just how the public like it, and you can see how the details of the business are attended to. Let us know about when you can visit us, and we will inform you by return mail *when* and *where* our next exhibition will be given, and will send you a complimentary ticket to attend the same. You can then arrange to come and visit us, look the business all over, and attend the exhibition, and so get well posted on the methods of carrying on the business, and can decide whether it is what we have represented it or not. We are perfectly willing to put this business on its merits, and let you be the judge of it. We think we make a reasonable and fair estimate when we state that, in our opinion, based on our own experience, two men can take this war view exhibition, and by attending to business and looking after the details properly, they can average better than ten dollars per night, each. As above noted, we have done better than this, but we will put the probable average at twenty dollars profit per night (ten dollars for each partner) as the reasonable and probable figure that can be realized. To do this, however, means a strict attention to business. It won't do to spend the most of your time in sitting around the hotel and drinking beer, or smoking, and spinning yarns. When you get to a town you will need to "hustle around" and see that the local details have all been properly attended to by the committee; then go to the hall where the exhibition is to be given, and see that things are in good shape there. Get your curtain set in good style, and then get your Stereopticon placed and tested, so there will be no delay or hitch in the entertainment when the audience gets there. If the local committee have arranged for any army songs to be sung, you should make it a point to see the singers personally, before the audience assembles, and arrange with them just *what* you want sung, and just *when to sing it*. By having all these little matters clearly understood before the entertainment begins, you secure a good smooth evening, whereas a failure to attend to these little matters leaves it entirely to chance whether things go right or not. We cite all these things to show you that it requires *work* and *careful attention to business* in order to succeed in this enterprise, as well as in any other business. This war view exhibition is a good and profitable business when properly attended to, but *it won't run itself*, any more than a railroad or a steamboat will. Therefore, unless you "mean business," don't touch it at all.

Question 19.—Do you have to pay a license to give the exhibition?

Answer. We have given the exhibition a great many times, but we have never had to pay a cent for license yet. We usually give the exhibition under the auspices of some G. A. R. Post, or Sons of Veterans' Camp, or other organization, and they always make all the local arrangements and attend to all these local details.

Question 20. — ***Do you employ an "Advance Agent" to make your engagements for you?***

Answer. We do not. We have found that we can make all the engagements we want by correspondence with the Post or whatever organization we desire to work with. It is better to give a G. A. R. Post the first offer, provided there is a Post in the place you are going to. After the first few exhibitions have been successfully given, you have something to refer to. It is easy enough to get engagements by offering the organization one-half the net receipts, as explained above. There is no risk to them in such terms, because you are practically certain to take in enough to more than pay all expenses, and thus they have the opportunity offered them of making something for their treasury; and on these terms you easily get all the engagements you want. After you get started and your reputation is established, engagements will seek you, instead of you having to seek engagements. This has been our experience.

Question 21. — ***What is the best season of the year for the Stereopticon Exhibition?***

Answer. We begin early in September, and close our season on the evening of Memorial Day. The best month of the whole year is May; the best week of the entire year is the last week in May; and the best day in the year is Memorial Day. During the month of May the subject of the war is more especially before the minds of the whole people, and thus the war view exhibition is right in line with the thoughts of the people, and they will readily attend any real good entertainment pertaining to the war; but during the week in which Memorial Day occurs (that is, the last week of May), every evening is a harvest-time with this exhibition. During that week, make your engagements *only for large towns or cities.* Do not waste a single evening in small towns. Properly managed, the exhibition can be made to earn you at least $100.00 each night of Memorial-day week. You need not be afraid of getting too large an opera-house or hall for the evenings of that week. Take the largest opera-house or hall in the place, and advertise liberally, so as to let all the people know what sort of an entertainment you have to offer them, and no fear but what you will have a full house. We know of nothing that interests the people generally so much as war and great battles and all pertaining thereto; it makes no difference whether it is a veteran soldier, or a citizen who did not go to the war, or the children, or the ladies; they are nearly all interested in this subject. War seems to exercise a fascination over the minds of nearly all the people. This is true at any and all times in the year, but about Memorial-day season it is more especially so. For this reason it is the very best of the whole year's harvest for you, and your arrangements should be so made that you can reap richly. As above suggested, you should make your engagements *only for large places* during that week. You will have lots of invitations to go to the smaller places, but such invitations must be put over, for you cannot afford to miss the best chance of the year just to accommodate some small Post located in a small town that has no hall which will seat over four or five hundred people. You are after larger game than that, and even at the risk of offending them, you had better decline their invitation. But most persons are reasonable, and when you tell them just how it is, they will not be offended at you for declining their invitation. Let them understand that this is a matter of business with you, and that to accept their invitation for that time would be like throwing away fifty or seventy-five dollars, and that you cannot afford to do it, and the chances are that you will maintain perfect good feeling and will make a "date" for some other time with them.

Question 22. — ***How did your Company get the original war photographs, if they were taken by the U. S. Government Photographers?***

Answer. During the war the United States Government authorized and employed Messrs. M. B. Brady and Alex Gardiner, two of the leading photographers of this country, to procure the most excellent cameras possible and to accompany the Union armies in the field, making photographs of all those wonderfully interesting and thrilling scenes. The object of this was to preserve in accurate form an illustrated historical record of the scenes of the war, to be treasured in the archives of the War Department in Washington. Messrs. Brady and Gardiner were permitted, by the terms of their contract with the Government, to make *two negatives of each scene;* they therefore prepared their cameras so that when they photographed any scene there were *two separate negatives made,* both exactly alike, of course. Both negatives were original and both made at the same moment by the same "exposure," as the photographers call it. So they went on, through the entire war, photographing thousands of scenes. Of each scene they had the two negatives, as above explained, making two complete sets all through. One set of these negatives was placed in the War Department at Washington, where they have since been treasured and where they now remain. The other set of negatives were stored away at the close of the war, and as years went by they were almost forgotten. We accidentally discovered them, packed away in a store-room and covered with the dust of almost a quarter of a century. We contracted to purchase the entire collection, and we paid the owners thousands and thousands of dollars

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on the contract, until we have finally paid up the entire amount, and we now own, absolutely, the whole of this most wonderful and interesting collection. The other set is, as above stated, in the archives of the War Department at Washington, where it will always be treasured. The Government set is not, and never will be, for sale, for the United States is not in business commercially, and of course never will undertake any business in opposition to any of its citizens. Consequently we say that no original war photographs can ever be obtained except of us. To say that these negatives are worth their weight in gold would be putting a cheap value on them. They are priceless, and should anything happen to destroy them they could never be replaced, for of course the scenes they represent are gone forever, and consequently no more photographs could ever be made. We carry a heavy line of insurance on the collection, but insurance money could not replace them if they should be destroyed.

Question 23.—How soon will you get the war photographs all catalogued?

Answer. We cannot tell. We are now at work on the negatives, identifying, arranging, and preparing them for the catalogue; but it is slow work, because there are so many of the views that we cannot identify or classify. In many cases the label which the photographer put on the negative when he made the photograph, almost thirty years ago, has been lost off, so that when the negatives came into our hands many of them had no label on, and we are working along carefully with them, getting them identified by comrades who sometimes see a view which they can recognize. We have large albums in our office, in which we have put a copy of each view, and when comrades visit us we set them down in a comfortable chair and request them to look over the albums, and when they see a view that they can positively recognize and identify, to give us the name and description of the view. In this way we are gradually getting the scenes identified and classified, and ready for the catalogue. We do not wish to be in too much of a hurry about publishing, because we prefer to take time and make sure that we get the names and descriptions right before we print them.

Question 24.—How large a scene do you show on the curtain?

Answer. We usually make about a fourteen-foot view. This is large enough so that it can be seen clearly from all parts of the house. A fourteen-foot view covers about two hundred square feet of canvas, and brings out all the details of the scene nicely. Of course, as to the question of how large a scene to make, we can only say that the exhibitor must be guided by circumstances and by the size of the hall he is exhibiting in. You sometimes get into a hall where the ceiling is not high enough so that you can make a fourteen-foot picture. In that case you must of course make a smaller view. The Stereopticon will make any size view that you require, from a five-foot scene to a twenty-five foot scene. In a small hall it is not necessary to make so large a view as if you were in an opera-house or a large hall. In Music Hall, Providence, R. I., we made a view almost thirty feet square. This was necessary, owing to the great size of the hall. Music Hall seats over five thousand people, and it is nearly ninety feet from the front of the balcony, or dress circle, to the stage. This is the only hall we ever found where we were obliged to make so large a view. The view is not as good when it is enlarged over twenty-five feet square. As above stated, a fourteen-foot scene is about the right thing, and you will very seldom find it necessary to make it any larger than that.

NOTICE.

In the seven foregoing pages we have answered some of the questions which will naturally arise in the mind of any person who is interested and disposed to engage in the business of the War View Exhibition. We have given you, in the answers to these questions, such information as we have gained in our own experience with the exhibition. After reading over these questions and answers carefully, if you desire any further information than is there given, we shall be pleased to correspond with you, or to have you come and make us a visit and look the business over.

Yours in F., C., & L.,

THE WAR PHOTOGRAPH & EXHIBITION COMPANY,

(Incorporated under the Laws of the State of Connecticut, December 27, A. D. 1890,)

No. 2 State Street, HARTFORD, CONN.

WILLIAM HUNTINGTON, President. (First Sergeant Co. "D," 8th Conn. Infantry.)
JOHN C. TAYLOR, Secretary and Treasurer. (Sergeant Co. "B," First Conn. Artillery.)
CHARLES STARR, Assistant Secretary.

1861 — The War for the Union — 1865

PHOTOGRAPHIC HISTORY.

An Instructive and Entertaining Exhibition.

LETTERS AND PRESS NOTICES.

The following are a few of the many *unsolicited* letters and press notices we have received:

From the "WATERBURY AMERICAN."

It was indeed an evening of rare enjoyment at Music Hall last night. The hall was full by 8 o'clock, and many were turned away. Before beginning there was some speculation as to the merits of the novel entertainment, but the moment the pictures began to appear before the audience all speculation was banished. From first to last, the whole audience was carried away with enthusiasm. Of course the old veterans were beyond restraint; their frequent responses to the lecturer, or spontaneous cheers over some familiar scene added a special charm to the entertainment. We may consider ourselves fortunate to live in a time when we can hear from a veteran's own lips the true stories of the war, and see these men recognize and enthuse over the spots where they endured so much for their country. They are not going to be with us many years more, and then we shall regret every opportunity that we have lost of this kind, for it pertains to the most interesting period of American history. The views were pronounced by the best judges strikingly life-like, and when the audience went away they felt as though they had been taking a trip over those historic grounds. Every one was astonished at the perfection of the wonderful photographs taken by Government Photographer Brady, and seemed to appreciate the fact that these were the only available copies of these pictures extant. Some of them were beautifully colored, and all true to life. The lecturer, Commander John C. Taylor, of Post No. 50, G. A. R., Hartford, was a member of Major Bannon's Company, in the First Connecticut Heavies, and is a very pleasant speaker, interspersing his lecture with many amusing anecdotes. He apologized that it was the first time he had used this manuscript, but the apology was unnecessary.

It is probable that the Camp will yield to the popular demand, and bring the entertainment here again in the Spring, thus gratifying those who went last night, and those who are to-day expressing so universally their regret that they did not go.

From the "HARTFORD COURANT."

Mr. John C. Taylor of this city had a gratifying ovation at the Opera House last evening, where he gave his entertainment entitled, "The War for the Union." The audience was very large, and the Woman's Relief Corps of the Grand Army of the Republic, will profit handsomely by it. This entertainment interests everybody, whether veterans or not, and it is sure to draw a liberal patronage wherever it is given.

From the "NEW HAVEN JOURNAL AND COURIER."

A large and attentive audience occupied the darkened Atheneum last evening when John C. Taylor, of Hartford, commenced the second lecture of the battle scenes of "The War for the Union." Like the lecture of Wednesday evening it was overflowing with interest and replete with instances of the great civil struggle. The illustrations were *startlingly realistic*; the attention of the audience was held from beginning to end. To-night's lecture is the last of this pleasant and instructive course.

From the "HARTFORD TIMES."

In securing Mr. John C. Taylor to give his illustrated war lecture, the G. A. R. were instrumental in bringing out the best entertainment seen here for a long time. Indeed, in the line treated, it has never been equaled. The lecturer carried his audience back to war days, by a few well-chosen words, and then by a series of interesting and soul-stirring scenes, thrown upon the canvas, transported his hearers to the front and gave the home-guard—those stay at-home-patriots—an idea of the horrors of war; and even the veterans, who were "at the front" for three years or more got ideas of the immensity of dread war which they did not pick up by actual experience. The lecturer had an attractive way of introducing the rapidly changing views which had a pleasing effect, and at times it was a question whether the audience was the most charmed at the words of the speaker, or by the excellence and variety of the scenes so distinctly thrown upon the canvas. If the excellence of this entertainment was generally understood, Mr. Taylor would be busy in answering calls for it.

A Letter from A CRIPPLED COMRADE in the Far West.

What Old Soldiers think of the War Photographs.

SARATOGA, Wyoming Territory.

THE WAR PHOTOGRAPH & EXHIBITION CO., Hartford, Conn.

Dear Comrades:—The sample views I sent for came O. K., and to-day two more for which accept thanks.

I thought at one time that I would try to do something toward exhibiting these war views, but the country is too thinly settled yet to make anything at it. If I were back in the States or located in some large town like Cheyenne or Laramie City I might do well.

It would be difficult to tell how much I value these photographs and I get them down most every day and look them all over carefully.

No one but an old soldier can form any idea how vividly these views bring back old times, and as I look into the past they represent, I can hear the singing of bullets, the boom of artillery, and the screaming of shells mingled with the shouts of the soldiers and the groans of the wounded and dying.

I am dependent upon the pension I get for a living and I have anything but an easy luxurious life of it as you well know. Diseased in almost every tissue, I am unable to perform the slightest manual labor, still if I could afford it, I would have every war view you have even though they cost double what they do.

My wife complains and says they make me moody and distressed. They do not. They only make me live over the past again. They carry my mind back to the time when I could endure any fatigue or exposure; when I could lie down upon a pile of rails or lean up against a tree and sleep—Oh! how I could sleep—when I could eat raw bacon and drink water from a horse track and was glad to get it.

Some of these days I hope to be better off than now. Then I want every view you have. Until then I wish you every success, and I'd like to help you on in your good work, for it seems to me every old soldier owes you a debt of gratitude for your enterprise in preserving these memorials of the past and placing them within reach of all.

Yours in F. C. and L.,

JOHN F. CRAWFORD.

A collection of views *cannot* be sent on approval, or to be selected from and part of them returned; for the simple reason that there are not views enough to accommodate the thousands of comrades who would be delighted to take them and sit down and look them all over and pick out those they wish to buy. It is simply impossible to do the business in this way. We would like to accommodate every comrade who wishes to see all of these interesting war views, but the only way we can do it is to invite all who wish to see the collection to come to our office in Hartford, and we will take pleasure in having you spend as many hours as you like in looking over the scenes that were once so familiar to us all. We are glad to welcome any comrade or other person who is interested in the war scenes, and show him a collection of views of the great war, that will amply repay him for the time spent in visiting us. We have more than *six thousand* different views.

These War Photographs are not in "the trade." They can be procured only of us, or of our authorized Agents. Reliable Agents wanted.

THE WAR PHOTOGRAPH & EXHIBITION COMPANY,

No. 2 State Street, HARTFORD, CONN.

Comrade—If you find nothing in this Catalogue which interests you, will you please hand it to some comrade or other person who might make us a good Agent.